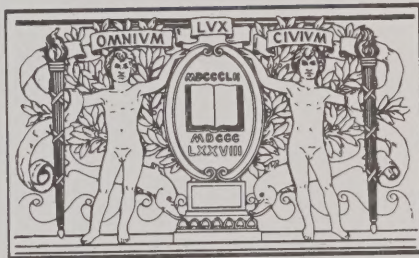
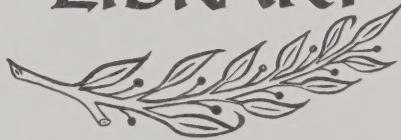




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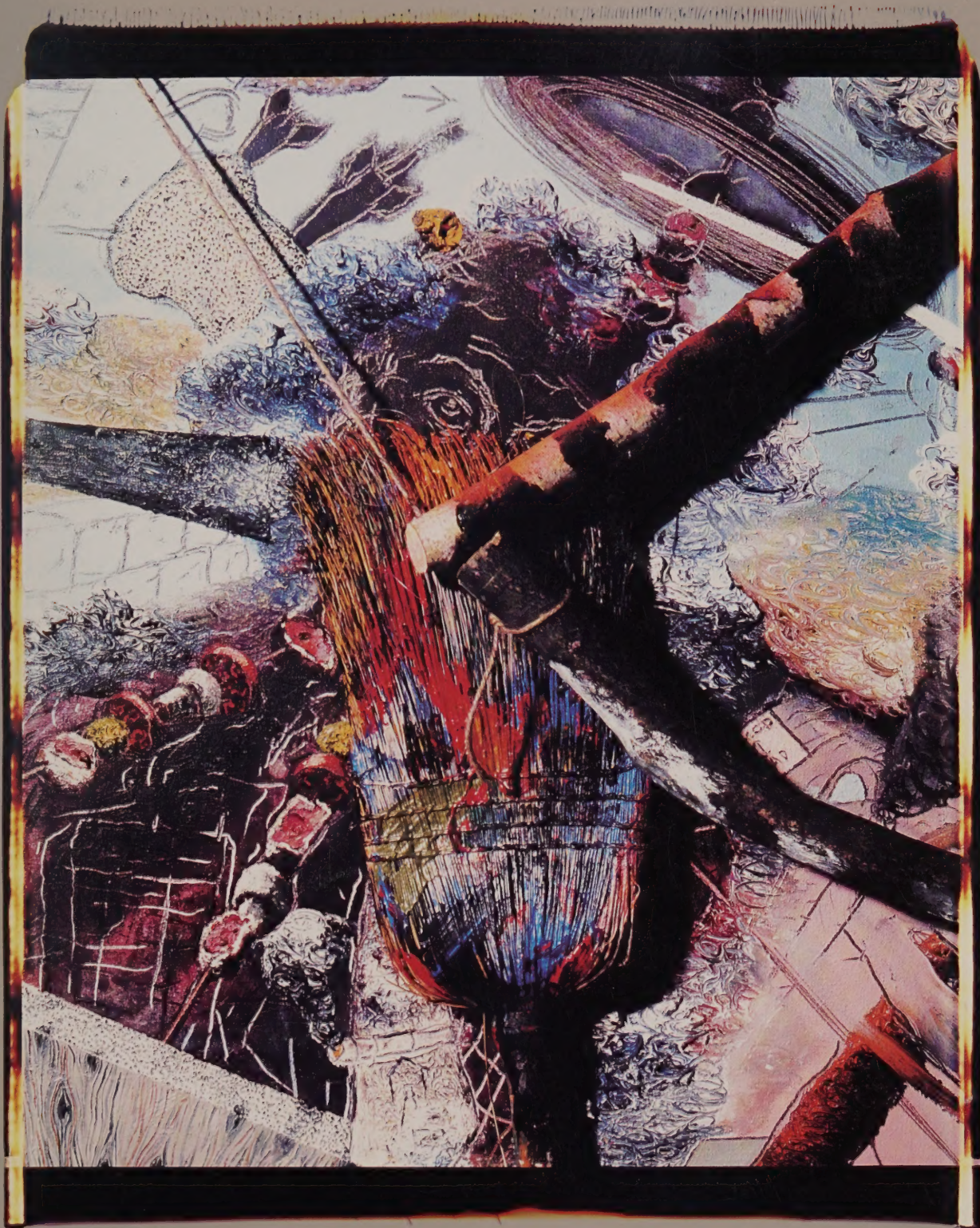
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School of the Museum of Fine Arts

A Department of the Museum of Fine Arts
Affiliated with Tufts University

230 The Fenway
Boston, Massachusetts 02115

Day School Information:

(617)267-9300, Ext. 497

*(617)267-1218

Evening and Summer Classes:

(617)267-9300, Ext. 505

*(617)267-1219

*Also functions after hours

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Cover

Gerald Bergstein,
Faculty
From "St. Sebastian of
the Suburbs" Series
Polaroid Polacolor ER
of Painting/Assemblage
20 x 24
International Polaroid
Collection

Model of the Museum
School showing new
wing scheduled for
completion Fall, 1986.
Architect: Graham
Gund Associates



From the Dean of the School



Bernadette D'Amore

The Diploma Program is the heart of the Museum School. Students in that program are evaluated at the end of each semester by a Review Board consisting of two students and two members of the faculty. Every student must produce a new body of work each semester for that spoken and written critical review. Their accomplishments are not measured in terms of individual classes, but by the total body of work produced. They are free to use the School creatively. Each student may select from the School's wide array of courses to design a curriculum suited to individual talent and need. Every area of study is supported by an extensive visiting artist program and an energetic exhibitions schedule.

The construction of a new studio building and renovation of our present space is under way. Occupancy of the new facility is scheduled for the 1986–87 academic year.

Ideally, students in this program learn and combine the two important aspects of education for artists. They pursue mastery of the craft of their art until it becomes second nature. They learn to listen quietly to the inner poetic voices of their own individuality. Combining the two, they use the former to give permanence to the latter. Diploma students are not trained as teachers. They are trained as artists who may choose to teach.

Students can achieve the Bachelor of Fine Arts, Bachelor of Science in Education or the Master of Fine Arts degrees in programs formulated in affiliation with Tufts University. The Diploma Program provides the studio courses and Tufts University the academic courses for students who choose this option, thus providing components of the highest quality.

Bruce K. MacDonald

Bruce K. MacDonald
Dean of the School

The Studio Program

Since it was established in 1876, the School has maintained an unexcelled record for the quality of its professional training of artists. An all-elective studio curriculum is taught entirely by practicing artists of national and international distinction.

The School is a department of the Museum of Fine Arts, and as such its students have access to one of the most outstanding and comprehensive collections of art to be found anywhere in the world.

A range of diploma and certificate programs are offered.

Linda Berkley, Student
Untitled
Oil on Masonite





Painting Studio,
Church Building

Academic Resources: Tufts University

Although a relatively small professional institution, the School offers undergraduate and graduate degree programs in affiliation with Tufts University, which has an international reputation for the excellence and breadth of its educational programs and scholarly resources.



Susan Lush

Tufts University Campus



The Boston Museum School threatens to become the livest art school in the East, maybe in the country. It has the direction, it also has the faculty.

Clement Greenberg, Art Critic



Corridor Gallery

Ralph Helmick.
Alumnus
Coming Second
Wood



The school's structure is sort of a litmus test. If you can handle the freedom, there's no place like it.

Ralph Helmick, Sculptor (Alumnus)

You are encouraged to try lots of different things. Sometimes it turns out that the thing that you least expected to really like is the thing you end up being most interested in.

Student Comment

The most exciting thing about the Museum School to me is the community of artists—faculty and students working together and sharing ideas—that is the most important part of it and something that I'll take with me always.

Student Comment

Charlotte Hall, Student
Man on Blue Porch
Color Photograph



One thing which keeps the Museum School vital and stimulating is an extremely diverse student body. It is a real challenge to teach students who range, in terms of age and experience, from a retired Army Lieutenant Colonel starting on a second career, to a recent high school graduate just starting on a first. Such a variety creates an exciting environment for art-making.

Joyce McDaniel, Faculty



Painting Critique

Tomoko Imanishi,
Student
Untitled
Silkscreen





About fifteen years ago I had a dream in which a famous sculptor who I very much admired was building a sculpture in my studio while a huge grizzly bear was wandering around in the yard. The sculpture needed just one more element to be complete and the artist of whom I was in awe looked all over the studio for the right piece, finally settling on the bar I used to keep the door shut. I shouted in horror as he

reached for the bar, "No, not that piece! There's a bear in my garden!!" Of course he used it anyway; he had to make the sculpture as good as it could be. As soon as I was able, I made a sculpture using that bar. It's called 'The Bar and the Bear.' Maybe that's what makes the playfulness of art-making so serious: you have to let the bear into the studio.

Willard Boepple, Faculty
Excerpt from Commencement Address,
May, 1985

Ken Beck,
MFA Candidate
Three Plums, 1984
Charcoal and Graphite

Self-discipline is definitely where it's at. Other art schools create an artificial environment of the critic always being there, but when you're out in the real world, you're on your own. You are encouraged to develop yourself here.

Student Comment



Patrick Carter,
MFA Candidate
Here and There
Oil on Canvas

There does seem to be a lot of energy at the Museum School in every department. This was something I noticed when I first came to the School out of high school. It's hard for some people to adjust to the open structure of the Museum School situation, but it can force you to see what is important to yourself, to push and work for what you want. You have to ask questions, reach for answers, relax and try to understand.

I've done about everything the School has to offer including the exchange program to Nova Scotia which was also of great importance to me. It gave me a chance to study in a different environment and see what other schools have to offer. It even helped me to find the nicest girl I've ever met. In fact, we're engaged to be married.

Student Comment



Painting Class, 1908



Whitney Davis, Student
Untitled
Ceramic

This department is really together. The teachers are not all off in their classrooms teaching just that one subject, which they don't feel relates to the other...they are friends with each other, and they pay attention to what goes on in others' classes. The teachers are teaching subjects that they already work in. They're not just teaching something they don't really do themselves. So you're getting first-hand experience.

Student Comment

ke and Doug Starn,
dents
veling Scholarship
mpetition,
clorama Building





Annual Exhibition 1985
Cyclorama Building



In accomplishment, in
ambience the School of
the Museum of Fine Arts,
Boston, is as fine an institu-
tion as I have seen anywhere
in the western world. It is
impossible for an artist not to
love it, its students and its
personnel at first sight, and it
is an oasis of creativity in a
city that is more generally
intellectual than earthy.

Robert Motherwell, Artist

Miri Frenkel, Student
East Coast, West Coast
Acrylic on Canvas





Peter Sullivan, Student
Untitled
 Oil on Masonite

I've been in other schools
 and taught in a couple
 and I've never been in a
 school like this one. The con-
 cerns here seem to be human
 love all. They are about...
 Well in general they're about
 making the world better,
 exactly. I always think about
 teaching someone to be an
 artist as analogous to teach-
 ing someone to be a poet,
 and I think this school under-

stands that. So I don't feel too
 bad if I haven't got a poem
 done today. I don't think T.S.
 Eliot got too many done in
 English class, but...we're here
 with the other poets and...
 there's a feeling of that which
 really pervades the place.
 There's an immediate reac-
 tion if a student expresses a
 problem with that process
 (becoming a poet)....

Student Comment

The Museum and the Boston Area

The Museum of Fine Arts, founded in 1870, has one of the most comprehensive and outstanding collections of art to be found anywhere in the world. As a department of the Museum of Fine Arts, the School has a rare opportunity to employ the educational facilities, collections and special programs of the Museum.

The Museum's work of restoration, conservation and analysis may be observed in the Research Laboratory. The Museum Library, containing 120,000 books and pamphlets, is one of the major collections of reference material on art in the world.

The new West Wing, which opened in July, 1981, provides extensive new exhibition space and other amenities.

The Museum of Fine Arts is but one of a vast number of cultural, historical, educational and recreational resources in the Boston area. Some examples of these resources are the Boston Symphony Orchestra, New England Aquarium, Boston Public Library, Harvard University, The Opera Company of Boston, The Boston Ballet, Massachusetts Institute of Technology, Institute of Contemporary Art and the Isabella Stewart Gardner Museum.

European Decorative Arts and Sculpture

This department presents a broad collection of European decorative arts ranging in date from the sixth century to the mid-1940's. The department also offers a fine collection of Chinese export porcelain

and the Leslie Lindsey Mason Collection of Musical Instruments.

Prints, Drawings and Photographs

The collection of prints dating from the 15th century to the present is one of the seven most important in the world. These, together with European and American drawings, illustrated books, and photographs, constitute an estimated half-million works of art.

Asiatic Art

The Boston Museum's Asiatic collections are universally recognized as the most extensive assemblage to be found anywhere under one roof. Artistic traditions, covering Far Eastern, Islamic, and Indian art date from the third millennium B.C. to the contemporary era.

Classical Art

Encompassing the entire range of Greek, Roman, and Etruscan art, the Museum's Classical collections are considered significant for their high artistic quality and wide variety of unique objects. The sixth, fifth, and fourth centuries B.C. are well represented, as is the early Roman Imperial period.

Egyptian and Near Eastern Art

The entire range of Egyptian art is covered by these collections. Old Kingdom art, art from the pyramids in Egypt, and Kushite art from the Sudan are particularly well represented, and the Middle Kingdom, the New Kingdom, and the Later Period hold a position that is second to the collections of few other museums.

Textiles

This collection is ranked among the greatest in the world in terms of the extraordinarily high quality and rarity of individual pieces. Included are weavings, embroideries, laces, printed fabrics, and costumes from all parts of the world, ranging in date from the Pharaonic period in Egypt to the present time.

American Decorative Arts and Sculpture

The Museum's collections of American decorative arts and sculpture range from the colonial period up through the present time, with major emphasis on pre-Civil War New England. Furniture, silver, pewter, glass, ceramics, and sculpture are on exhibition, as well as an important collection of ship models.

Twentieth-Century Art

Founded in 1971, this department is responsible for paintings and sculpture by artists who have emerged since the early 1900's. The permanent collection has achieved national importance with the acquisition of works by Bush, Dzubas, Gottlieb, Goodnough, Hofmann, Motherwell, Pollock, Poons, and the most comprehensive public collection of work by Morris Louis.

Paintings

The Museum has one of the world's foremost collections of paintings ranging from the 11th century to the early 20th century. This department is particularly noted for French painting from 1825 to 1900, with works by Impressionists especially well represented.

Seated Kuan
China, Sung Dynasty
Wood Covered with
Gesso
Museum of Fine Arts



Paul Cezanne
Madame Cezanne
Armchair, c. 1877
Oil on Canvas
Museum of Fine Arts



Special Programs

Fifth Year Certificate Program and Traveling Scholarships

The Fifth Year Certificate Program is a year of intensive graduate independent study in studio art. It provides an opportunity for outstanding Diploma Program graduates to devote a year to the development of their work with as few distractions as their circumstances allow. The resources of the School, including faculty, are available to Fifth Year students on an as needed basis. One of the most favorable aspects of this program is the opportunity for a working scholarship in the form of a teaching assistantship. This feature has proven quite significant since it provides for a rich exchange of ideas very useful to both Fifth Year students and undergraduates.

The Fifth Year Certificate is awarded at commencement to students who satisfactorily complete the program. The culmination of the Fifth Year is the Traveling Scholarship Competition, an annual presentation of work by Fifth Year students to a special jury. This jury recommends the award of approximately \$75,000 in endowed funds for worldwide travel and study to the most outstanding competitors.

This program is not approved for the purpose of training veterans and/or other eligible persons under the provisions of Title 38, United States Code, as amended.

Special Prize Funds

In addition to those allotted to traveling scholarships and financial aid, there are two special prize funds. Income from the Bolt Fund is used for prizes for work completed during the summer recess by returning students. The Dana Pond Fund is devoted to several substantial awards for painting. Prizes produced by these funds amount to approximately \$10,000 and are awarded during juried competitions held during the regular school year.

Exhibitions

In addition to the Museum's permanent and special exhibitions, the School annually organizes a comprehensive program of over 16 exhibitions in its main gallery. The first semester's schedule concentrates on the work of artists from outside the School as well as provides a forum for new works produced by faculty return-

ing from sabbatical leave. The majority of the spring semester is dedicated to student exhibitions which feature separately each area of the School. In the School's two corridor galleries, exhibitions are installed every few weeks by individual classes and student groups. Several other student shows are held in galleries in the region, including a schoolwide installation held annually in a special exhibition space in Boston. Other highlights include exhibitions by winners of the Traveling Scholarship Awards and by Master of Fine Arts candidates installed in the Museum of Fine Arts and the School, respectively, each year.

East Coast Colleges Student Exchange Program

The School of the Museum of Fine Arts has an agreement whereby selected advanced undergraduate students may spend a semester as exchange students at a number of other schools in the east coast area. The Dean of Students is the coordinator of this program. The participating schools are:

The Cooper Union School of Art,
New York
The Maryland Institute College of Art,
Baltimore
Massachusetts College of Art, Boston
Nova Scotia College of Art and Design,
Halifax, Nova Scotia
Parsons School of Design, New York
Otis Art Institute of Parsons School of
Design, Los Angeles
Philadelphia College of Art, Philadelphia
Pratt Institute, Brooklyn
Rhode Island School of Design,
Providence
Tyler School of Art, Temple University,
Philadelphia

ProArts Consortium

The Museum School is a member of a consortium of other professionally-oriented institutions in Boston known as the ProArts Consortium. Other members at this time include the Massachusetts College of Art, Emerson College (a college of communications and theatre arts), the Boston Architectural Center, and the Boston Conservatory. Course exchanges among the consortium membership and special programming offer Museum School students a broad range of curricular opportunities.

Other Exchanges

Similar course exchanges exist between the Museum School and MIT's School of Architecture, and neighboring Wentworth Institute of Technology.

Visiting Artists Program

Visiting artists provide a major professional stimulus to the School program. A School committee invites about twenty-five artists each year in response to student and faculty interest, and schedules slide presentations and critiques of student work. In addition to this all-School program, each area invites artists to present their work and conduct workshops in various disciplines. Listed below are recent visiting artists. (Also see Four Sculptors Program.)

Magdalena Abakanowicz, *sculptor*
Laurie Anderson, *performance artist*
Carl Andre, *sculptor*
James Benning, *filmmaker*
Lynda Benglis, *sculptor*
Robert Breer, *animator*
John Cage, *composer, poet, graphic artist*
Peter Campus, *video artist*
Peter Frank, *critic*
Emmet Gowin, *photographer*
Robert Heinecken, *photographer*
David Hockney, *painter, photographer, printmaker*
Douglas Huebler, *conceptualist*
Joel Janowitz, *painter*
Gyorgy Kepes, *painter, author, photographer*
Donald Lipski, *sculptor*
Joel Meyerowitz, *photographer*
Dennis Oppenheim, *sculptor*
Carl Palazzolo, *painter*
Bill Parker, *photographer, historian, critic*
Beverly Pepper, *sculptor*
Lawrence Poons, *painter*
Jim Roche, *sculptor*
Kathy Rose, *animator, performance artist*
Michael Snow, *painter, sculptor*
Todd Walker, *photographer*
William Wegman, *video artist, photographer*

Four Sculptors Program

The four-sculptors course offers an unusual opportunity for advanced sculpture students to work closely with four nationally known sculptors. Each sculptor leads a seminar for six consecutive Thursdays. Recent participants include: Isaac Witkin, Michael Singer, James Biederman, William Crozier, Athena Taka, Jim Wolfe, Les Levine, George Trakas, Mel Kendrick, Barbara Zucker, Donna Dennis, Judy Pfaff, Harold Tovish, Rosemarie Castoro and Peter Hyde.

Artists' Business Program

This program brings a wide range of visual artists and professionals involved in the arts to the Museum School to present information on topics such as Pricing an Marketing Art, Copyright and Legal Concerns, Bookkeeping, Taxes, and Grantsmanship. Individuals selected for participation in these courses have primarily been graduate students or students in their last year(s) at the Museum School. The courses were initiated three years ago by the Artists Foundation. Whenever possible, detailed information on this program offering will be made available at registration.

Installing Student
Tapestry Exhibition
(Art of Africa Course)





Cindy Klein, Traveling
Scholarship Recipient
Pagan, Burma 1985



James Field

Visiting Artists, Doug
Huebler and David
Hockney at the Museu
School, October, 1984

Most Asked Questions

What is the difference between the degree and diploma programs?

The diploma program requires 120 studio credits (normally four years of studio courses plus optional history of art). The undergraduate degree programs require ninety studio art credits plus the academic courses listed on page 24.

What is the connection between the Museum of Fine Arts and the School?

The School is a department of the Museum of Fine Arts. Students and faculty have special privileges of access to the Museum's curatorial departments and library. This access varies with student and faculty interests, but we believe it to be a major asset.

What are you looking for in a portfolio?

We're looking for you, in a sense. And what you decide to include tells us something about you. That's why we are not very specific about portfolio requirements. We are looking for ideas more than objects—what you think about and care about as reflected in the work. Naturally your portfolio will reflect your past experiences and training. It is appropriate in some cases to include such things as poetry or taped music in addition to visual art.

What kinds of social activities are offered at the Museum School?

Few other than School and Museum functions such as exhibition openings, film showings and other events. However, there are more cultural, recreational and social events of all kinds throughout the city—many student-oriented—than most people can take advantage of.

What kinds of people go to the Museum School?

People who have heard of and want the School's flexible, elective programs. Almost 70% have been to other institutions beyond the high school level. There is a wide age range, and most students have a lot of self-motivation.

Can I major in Graphic Design?

A growing number of students have been majoring in graphic design at our School in recent years. We recommend that they utilize the whole school to construct a program that includes drawing, painting, art history, printmaking, photography, film, video, and computer courses along with classes in the graphic design area where skills developed throughout the School can be focused.

What happens to your graduates?

Most graduates continue professional goals in their major art interests. They very often become involved in teaching; they become affiliated with a gallery or professional studio for exhibitions and sales; depending on the media, freelance work and commissions may be available. Often two or more of these activities are combined. We are proud of the number of graduates who achieve significant recognition in their fields within a relatively short period following graduation.

About housing—where do your students live?

Essentially, students make their own arrangements for living accommodation. The School is sometimes able to arrange for a limited number of dormitory space at affiliated colleges, but it has no dormitories of its own. Our Dean of Student Office assists with housing listings, suggestions, and a housing bulletin board. Entering students unfamiliar with the Boston area are urged to contact the Dean of Students' Office as soon as possible after acceptance for admission. Boston has a reputation for high rental prices, but students usually reduce their costs by sharing accommodations and/or looking in less expensive areas such as Mission Hill, Jamaica Plain, Allston-Brighton, Somerville, or commercial loft areas. New students should make temporary arrangements until they find a place that will be satisfactory for a semester or longer.

What courses should I take if I need a foundation program?

Our entering students have varied backgrounds: from a high school education or equivalent to a few with doctorates. Advisors recommend for each person foundation classes where they are needed and more advanced courses where that is appropriate. The Foundation Workshop, see course description FW-1 is strongly recommended for those with little or no formal training beyond the high school level.

I don't understand the program with Tufts University. How does it work?

Students who wish to pursue a degree program usually file a Tufts application (with the Museum School's Academic Dean) during their first year, and begin taking academic classes during their second year. All studio work is done at the Museum School. Academic courses are taken at both institutions and are scheduled on an individual basis with the Academic Dean of the Museum School. Transfer students discuss transferrable academic courses with the Academic Dean.

Sculpture Studio





Faculty

All of the faculty teaching studio courses are practicing professional artists. They have regional or national, and in some cases international reputations in their fields. Whenever practicable their teaching schedules are arranged to accommodate their professional activities.

A booklet giving biographical data on day school faculty is available on request to the Admissions Office. Also, slides of recent faculty work may be seen in the School Library.

Ceramics

Michael Barsanti
Gladys Bel
David Davison
Mark Cooper

Design

Maggie Fitzpatrick
John Radloff

Drawing

Miroslav Antic
William Boyhan
Joseph Capachietti
John Clift
William Flynn
Louis Gippet
David Kelley
Charles Milson
Timothy Nichols
Leo Prince
Andrew Syrbick

Film

Richard Lerman
Flip Johnson

Graphic Design

Pauline Broman
Joe Landry

Marcy Pape

Judith Richland

History of Art

Richard Broadman
Fritz Buehner
Joan Lebold Cohen

David Carbone

Susan Denker

James Dow

Barnet Rubenstein

Deac Russell

Philippa Shaplin

Jewelry and

Metalsmithing

David E. Austin
Linda Kindler Priest
Yoshiko Yamamoto

Multi-Media

Natalie Alper
Christopher Cook

Larry Johnson

Stanley Pinckney

Donald Sibley

Painting

Natalie Alper
Miroslav Antic

Kaji Aso

Robert Baart

Ellen Banks

Domingo Barreres

Gerald Bergstein

John Burns

Francesco Carbone

Milton Derr

Friedel Dzubas

Timothy Nichols

Barnet Rubenstein

Henry Schwartz

Donald Sibley

Sandi Slone

Andrew Syrbick

Pala Townsend

Photography

Bill Burke
Bonnie Donohue

James Dow

Siegfried Halus

Elaine O'Neil

Sandra Stark

Paul Petricone

Printmaking

John Brennan

John Clift

Charles Milson

Walter Pashko

Marja Lianko-Rol

W. Peter Scott

Sculpture

Courtland Benne

Willard Boepple

Fritz Buehner

Mags Harries

Vincent Ricci

Ronald Rizzi

Brenda Star

Dan Wills

Stained Glass

Elizabeth Quant

Video/Performance

Jane Hudson

Jeff Hudson

Artist in Residence

Friedel Dzubas

Peter Scott, Faculty
Studio
Acrylic on Paper





Friedel Dzubas, Faculty
Untitled, 1985
 42 x 94
 Oil on Paper



Joyce McDaniel, Faculty
Faculty, 1982
 Welded Steel

Diploma and Degree Programs

Diploma Program

The Diploma of the School of the Museum of Fine Arts is awarded to those who complete 120 credits in studio art. (History of art courses are optional.)

Degree Programs

The School's Bachelor of Fine Arts and Bachelor of Science in Education degree programs, offered in affiliation with Tufts University, combine 3 years (90 credit hours) of the diploma program with Tufts academic work. Tufts awards the degree. Acceptance to the diploma program does not mean automatic acceptance to the degree programs. Application for the BFA and BS in Ed degree programs is usually made at the Museum School during the second semester of the first year. In the second year, a limited number of academic courses are taken. In the third and fourth years, the program is divided between studio and academic work. Some of the necessary academic courses are given by Tufts at the Museum School. In the fourth year, academic courses are generally taken on the Tufts University campus.

Combined Five-Year Degree Program

In addition to the diploma and degree programs described above, a new five-year double degree curriculum is now available.

Those who wish to develop a talent in fine arts to a professional level, but who also wish to study a wider range of academic subjects, must usually compromise their educational goals by choosing between a liberal arts college and professional art school. To meet the needs of such students, Tufts University and the School of the Museum of Fine Arts have instituted a five-year program leading to a Bachelor of Arts or Bachelor of Science degree and a Bachelor of Fine Arts degree.

Students in the program must meet all of

the requirements for both degrees. Some of the requirements are common to both degrees.

For detailed information on the Combined Five-Year Double Degree Program, call or write the Admissions Office of the Museum School.

Master of Fine Arts Program

The Master of Fine Arts Program is offered in affiliation with Tufts University in the areas of ceramics, jewelry and metalsmithing, painting, printmaking and sculpture. It is essentially a two-year program requiring four academic courses and six studio courses (including the culminating exhibition). Applications will be accepted until February 15 for admission the following September. There are no mid-year admissions. Write for complete information on the program and admissions procedures.

Bachelor of Fine Arts Requirements

Three years of the School's Diploma Course spread over a four year period, plus academic courses as follows:

- 2 semester courses in English Writing;
- 2 semester courses in Humanities: Literature, or Philosophy, or Religion;
- 2 semester courses in Intermediate Language, or Courses in Culture of a Country not Native to Student (from approved list);
- 2 semester courses in Social Sciences: Political Science, or History, or Economics, or Sociology (including Anthropology), or Psychology;
- 6 semester courses in History of Art Electives;
- 4 semester courses in Open Electives.

A maximum of 8 courses may be transferred from another regionally accredited

institution.* (limit of 5 for summer school work)

Bachelor of Science in Education Requirements

Three years of the School's Diploma Course spread over a five year period plus academic courses as follows:

- 2 semester courses in English Writing;
- 2 semester courses in Humanities: Literature, or Philosophy, or Religion;
- 2 semester courses in Social Sciences: Political Science, or History, or Economics, or Sociology (including Anthropology), or Psychology;
- 1 semester course in General Psychology;
- 1 semester course in Educational Psychology;
- 1 semester course in Introduction to Education;
- 2 semester courses in Electives in Education;
- 3 courses in Art Education;
- 6 semester courses in History of Art Electives;
- 2 semester courses in Open Electives;
- 2 semester courses in Student Teaching

A maximum of 12 courses may be transferred from another regionally accredited institution.* (limit of 5 for summer school work)

*Transfer credits will be granted only when the courses taken fulfill all of the conditions which Tufts University considers essential for the granting of transfer credits.



Polaroid 20 x 24 Studio

General Information

Library

The Library is a welcoming place for exploration, study, and relaxation. As a resource center for the School, books, magazines, periodicals and audio-visual materials are all housed in one facility. The focus of both the book collection of 100 volumes and the slide collection of 1000 is on art of the 20th century. In addition, 86 periodical subscriptions and exhibition catalog file serve as continuously updated resources. An audio-visual system is set up for the viewing of 1/4" video cassette tapes. Borrowing privileges are extended to all members of the Museum School community. The extensive Museum Library is also available for research.

Placement Office

The Placement Office continues to serve as a vital resource for students and alumni of the Museum School, primarily to assist with employment and career needs. Staff people are available to talk with students and alumni about resume/portfolio preparation, to provide job and career counseling, and to assist with searching and developing job contacts. Ways of balancing or synthesizing one's livelihood with one's artishood can also be discussed.

The office publishes an "Artists' Resources Letter" every other week, a bi-monthly publication which is available to the entire Museum School community. The newsletter lists job opportunities, competitions and other opportunities to exhibit, residencies, grants, SMFA announcements, etc. Over 7000 newsletters are sent out to subscribing artists each year, relaying information about the many jobs listed, which include opportunities in teaching, arts administration, graphic design, and other fields. The office also maintains files on art careers, sample resumes geared specifically for artists, local arts organizations, grants for artists, galleries, information on legal issues for artists, a drawer of teaching resources, as well as a mini-library of reference books on art careers and other opportunities.

Counseling Service

The Tufts University Counseling Center provides counseling services at no charge for individuals affiliated with the Museum School. Counselors are available throughout the week at the Museum School and at Tufts. All interviews are strictly confidential and can deal with a variety of matters including personal problems, psychological or emotional distress, and academic and work difficulties. Individuals seeking more extensive counseling will also be seen, or, when appropriate, be assisted in referral to qualified community resources.

Student Housing

The School maintains no dormitories or housing facilities. Essentially, students make their own arrangements for living accommodations, often sharing housing with other students. General information concerning the metropolitan Boston area and its housing opportunities is available through the office of the Dean of Students. Students considering apartment living or other private housing should be aware of Boston's shortage of low-cost rental properties. There are a few pri-

vately operated dormitories in the city, in addition to other facilities, such as the YWCA and YMCA. The School maintains a bulletin board for recent notices of space needs and offers. Whenever possible students should visit the city and secure housing well in advance of the beginning of the school year. For general housing information and assistance contact the Dean of Students Office, (617) 267-9300, Ext. 494.

Credit Ratio

Credits for studio work at the Museum School are on the basis of 15 credits per semester for a full-time program (a minimum of eight half-days per week) or 30 credits per year.

Insurance and Health

The School has optional health insurance and a mandatory accident insurance program to cover students on a 12 month basis.

It is highly recommended that all students attending the Museum School be immunized against communicable diseases, especially Rubella.

Tours of the School

Tours of the School facilities may be arranged by contacting the Admissions Office, (617) 267-1218. Tour guides will answer questions about the School's programs.

Some Statistics on the School (1984-1985)

Day Students	612
Evening Students	480
Studio Faculty	71
Diploma Program Students	423
Degree Program Students	189
Master of Fine Arts Students	34
International Students	65
Studio Courses Offered	134

Tuition Refund Schedule

Tuition refunds are made only in case of formal written withdrawal addressed to the Registrar and containing a request for refund. The date of receipt of such notice will be the effective date of withdrawal. The amount of refund is calculated as a percentage of assessed charges as of the effective date of withdrawal, according to the following schedule:

If withdrawal notice is received during—
1st week of semester, refund is 100%
2nd week of semester, refund is 80%
3rd week of semester, refund is 60%
4th week of semester, refund is 40%
5th week of semester, refund is 20%
No refund after 5th week of semester.

Non-discrimination Policies

In accordance with the Civil Rights Act of 1964 and Title IX of the Educational Amendments of 1972, the School of the Museum of Fine Arts admits students of any race, color, age, sex or national and ethnic origin to all of the rights, privileges, programs, and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, handicaps, age, sex, color, or national and ethnic origin in the administration of its educational policies, admissions policies, scholarship and loan programs, and athletic or other school-administered programs. Inquiries regarding compliance with the Civil Rights Act of 1964 and Title IX may be directed to

the School's Title IX Coordinator, the Academic Dean, or to the Director of the Office of Civil Rights, Department of Education, Washington, D.C.

Rights of Privacy Act

Section 438 of the General Education Provisions Act, as amended, also referred to as The Family Educational Rights and Privacy Act of 1974, was enacted by the Federal Government in 1974 with a view to protecting the privacy of students in certain educational institutions. This statute, among other things, governs access to official records directly related to students which are maintained by educational institutions, limits the release of certain records to third parties, and contains provisions permitting students to challenge the contents of certain records. It is the policy of the School of the Museum of Fine Arts to comply with this statute, as amended, and the related rules and regulations in implementation thereof issued by the United States Department of Education.



Mark Anstey, Student
Untitled
Wood

Day School Tuition and Fees 1985/1986

All tuition and fees are due and payable at registration for each semester (see calendar). Health insurance is optional (see separate information).

New Students

Application fee
(non-refundable) \$ 25

Tuition Deposit (non-refundable
but applies to tuition) \$ 100

New Students and Returning Diploma Students

Diploma Program (full-time Studio Art)
Full Year Tuition \$6300
Payable at registration each semester
(minus tuition deposit, and/or financial
aid award) \$3150

General Fee (covers I.D. cards, Museum
admission, student activities, lab fees
except in specified areas, accident
insurance) \$ 65
Ceramics Clay Charge \$ 55

All Students

Late Registration Fees:

First semester:
Registering after
September 23, 1985 \$ 25
Registering after
September 30, 1985 \$ 50
Second semester:
Registering after
February 3, 1986 \$ 25
Registering after
February 10, 1986 \$ 50

Bachelors Degree Program

Studio Art Tuition (see above)

Academic courses at Tufts University or
Museum School:
History of Art (per semester) \$ 425
All other academic courses
(per semester) \$ 590

*Degree students take History of Art for
Tufts degree credit and therefore pay
\$425 per semester course. If a History

of Art course is taken to satisfy the
requirement of course in the culture of a
country not native to the student, the tui-
tion is the same as for other courses,
\$590.

Special Programs

Administrative Fee for Non-Resident
Independent Study
(per semester) \$ 500

Tuition for History of Art Course
in excess of one per semester, Full-time
Diploma Program \$ 425

Less than full-time (when authorized):
History of Art (each weekly class period,
per semester) \$ 425
Studio Course (each weekly class period,
per semester) \$ 420

Tuition for degree program students in
any one semester varies individually with
the ratio of academic to studio courses
taken in that semester. Individual pro-
grams are arranged in consultation with
the Academic Dean. Payments for studio
and academic courses are made to the
School of the Museum of Fine Arts.

1985/1986 Tuition and Fees:

B.F.A. Degree Tuition and Fees

1st Year:

Studio Art (30 credits, includes
2 History of Art) \$6300
General Fee \$ 65
Total \$6365

2nd Year:

Studio Art (30 credits) \$6300
General Fee \$ 65
2 English Composition
Courses \$1180
2 History of Art Courses \$ 850
Total \$8395

3rd Year:

Studio Art (15 credits) \$3150
General Fee \$ 65
2 Humanities Courses \$1180
2 Social Studies Courses \$1180
2 History of Art Courses \$ 850
Total \$6425

4th Year:

Studio Art (15 credits) \$3150
General Fee \$ 65
2 Language or
Culture Courses \$1180
4 General Electives \$2360
Total \$6755

B.S. in Education Degree Tuition and Fees

1st Year:

Studio Art (30 credits, includes
2 History of Art) \$6300
General Fee \$ 65
Total \$6365

2nd Year:

Studio Art (30 credits) \$6300
General Fee \$ 65
2 English Composition
Courses \$1180
2 History of Art Courses \$ 850
Total \$8395

3rd Year:

Studio Art (15 credits) \$3150
General Fee \$ 65
2 Humanities Courses \$1180
2 Psychology Courses \$1180
2 History of Art Courses \$ 850
Total \$6425

4th Year:

Studio Art (15 credits) \$3150
General Fee \$ 65
1 Introduction to
Education Course \$ 590
2 Art Education Courses \$1180
2 Social Studies Courses \$1180
1 Education Elective \$ 590
Total \$6755

5th Year:

3 General Electives \$1770
1 Education Elective \$ 590
2 Courses Student Teaching \$1180
Total \$3540

Tuition Refund Schedule: See page 25



Day School Courses 1985–86

Studio art courses are year-long courses, continuing through Fall and Spring semesters, unless otherwise noted. History of Art courses are one-semester academic courses, some of which are linked together, Fall and Spring, to provide year-long courses. The following abbreviations are used:

9 am = 9 am to 12 noon; pm = 2 pm to 5 pm; TBA = To be announced.

This publication includes all information available at the time of printing. These listings are subject to change at the discretion of the administration. Late changes, additions, and deletions will be available upon Registration.

Foundation Course

Although the School has no mandatory foundation program for first year students, it is strongly recommended that those entering directly from high school or with very limited previous art training enroll in the Foundation Workshop. See description under course number FW-1. Other basic or introductory courses should be scheduled as appropriate.

Art of Africa

Art of Africa, A-1

Presentations: Tues am, Tues pm
Workshops: Thurs am, Thurs pm, Fri am
An exploration of African resist-dyeing techniques and the exciting possibilities they offer the contemporary artist. Workshop sessions will teach the processes used by the Yoruba peoples of Western Nigeria to apply designs to textiles. Film seminars and lectures will explain the historical background, symbolism, and iconography of traditional Yoruba patterns and styles.

We will also explore contemporary concepts and methods of integrating multiple resist-dye techniques in a single tapestry in a monumental format. Through slides we will see works and works-in-progress by former students and by the instructor, as well as photos from researches in Africa.

Three sessions per week are required: Tues am and Tues pm, plus one workshop to be selected from the times listed above. (If scheduling problems arise, the workshop period may be arranged at an alternative time with consent of the instructor.) Additional workshop time is recommended.

Ceramics

It is our intent to promote a creative attitude toward the use of clay. We believe craftsmanship and exploration of ideas must evolve together. (Production pottery will not be stressed.) Kiln facilities permit the firing of unusually large work at all temperature ranges. Students not concentrating in the ceramics area are welcome and are encouraged to do independent work in the ceramics facility provided they make arrangements to do so with the faculty. There is a lab fee of \$50 per ceramics student.

Faculty: Michael Barsanti, Mark Cooper, David Davison

Materials Technical, C-9

Cooper
Fri am

Emphasis will be placed on specific technical issues such as the selection of clays for sculpture, the achievement of painterly surfaces with glazes, and mold-making for slip casting. We will also consider color relationships between glazes and the relation of color to form. Students should schedule a second period for the studio work required.

Fall: The analysis and formation of glazes from raw materials, with calculations and laboratory problems from elements to clay, properties and uses. Bases for particular methods of forming, firing temperatures, clay slips, glazes, kiln firing.

Spring: A continuation of the issues developed in the fall program.

Ceramics Foundation, C-10A & C-10B

A: Mon am & Mon pm (both sessions required) (Davison)

B: Wed am & Wed pm (both sessions required) (Barsanti)

Basic exploration of clay and glaze. Lectures, demonstrations, and experience in many approaches, including handbuilding and slabforming, glaze and slip application, and firing methods. Specific problems will be assigned. Attendance required for beginning students. This course is a prerequisite for all advanced courses and will be repeated in the second semester.

Directed Study, C-13A, C-13B and C-13C

A: Mon eve (6:30 pm–9:30 pm) (Davison)

B: Tues pm (Barsanti)

C: Thurs pm (Barsanti)

Independent projects in ceramics are planned and pursued in consultation with the instructor.

Kilns and Firing, C-21

Barsanti

Thurs am

A thorough study of kilns from those used by simple primitive societies (dung fired, open pit, circular, etc.) through traditional developments in firing styles, including Chinese and Japanese tunnel kilns to space-age materials and designs. Projects will include design and fabrication of portable raku kilns and designs for high fire wood-burning and gas-burning kilns. Students will learn how to fire the Museum School's alpine kiln, catenary arch kiln and raku and salt kilns. Investigation of refractory materials and their practical applications will be stressed.

Myth, Magic and Metamorphosis, C-25

Davison

Tues am

"Why do we make 'Art'?" Primitive cultures, past and present, speak to each other and to us through their myths and legends, their lore and ceremonies. Their artifacts and rituals challenge our very definition of "Art."

This year-long studio course will center upon the use of myth in the development of personal imagery. To be considered first semester: Africa (including Egypt), Asia (including India), and North American Indians. Second semester: South America (especially Peru), Meso-America (including Mexico), and Oceania (South Pacific-New Guinea). Students will work in direct response to our investigations of

other cultures. Comparisons will be made and questions asked. What are our own myths? How do they influence our work?

Criticism

Presentation of one's work to an audience, consideration of the work of others, the exchange of ideas and opinions, and the posing of questions about art—these activities have always been crucial to artists. Each of the "CR" courses noted below is designed as an ongoing forum for such exposures and investigations.

Faculty: David Davison, Susan Denker, and faculty to be announced.

Seminar, CR-1

Davison

Tues pm

This course will function as a group critique class, addressing issues of presentation, style, and the difficulties of the working artist. Each student will make a special presentation of his or her work, ceramic and/or non-ceramic. The "larger issues" will be examined together with practical problems of process and materials. Limited to 15 students.

Situations in the Contemporary Arts in Boston, CR-3

Instructors and time to be announced (Spring)

This unique seminar will bring together artists, students, and faculty from member institutions of the Boston Pro-Arts Consortium—the Boston Architectural Center, the Boston Conservatory, Emerson College, Massachusetts College of Art, and the School of the Museum of Fine Arts.

Our purpose will be to explore the contemporary arts scene in Boston and to examine this city's relationship to other major cultural centers. We will see and hear presentations, attend exhibitions, concerts, and performances, and discuss selected readings. A collaborative project will be required, involving a combination of research, performance, and/or exhibition pertaining to the themes which emerge in the course of our investigations. This seminar provides an uncommon opportunity for communication and exploration beyond the boundaries of a single school.

Note: This course may not be taken for Tufts credit.

Making Painters Think, CR-4

Denker & Rubenstein

Fri pm

A highly structured discussion and critique seminar for all painters (realist or abstract) who are seeking ongoing constructive discussion, criticism, and help in their work. Different problems will be addressed each week in slides, group discussion, occasional visits to galleries, and scheduled weekly critiques of students' work by the instructors and by visiting artists. A chance to change the way you look at, feel about, think about, and make art. Participation required; ambition welcome.

The Shape of Content: Imagery and Form, CR-5

Denker

Fri am (Fall)

Day School Courses

What is the content of your work? What are the possibilities for expanding your range of expression? This seminar will discuss ways of working through your visual ideas so that they generate a group of works that are more direct and clearer, more focused in expression. General issues of size, scale, pictorial illusion, material, mood, touch, preparation, presentation, and narrative will be discussed in response to each student's work. Students working in any medium are welcome. Not recommended for first-year students.

Seminar: Meet the Critics, CR-6

Denker

Fri am (Spring)

Is criticism, as it is practiced today in museums, magazines and newspapers, a useful body of opinion for artists? Are there important issues being raised that you cannot ignore, or would it be better to be ignorant? How is your work seen by the world at large? Are you communicating as fully as possible with your audience? This class will attempt to answer these and other questions through weekly discussions with visiting critics, curators, journalists, art historians and dealers. They will be invited to crit the body of work put together by the members of the seminar and to discuss the point of view they bring to bear. Limited to fifteen. Students wishing to take this course must see the instructor at registration for permission. Auditors welcome each week.

Drawing

Students are encouraged to explore as broad a spectrum of drawing as possible, including anatomy and perspective, drawing as pure design, as learning to see, as development of a visual vocabulary. Individual criticism, group discussions, and informal lectures keep teaching flexible and committed to the personal development of each student.

Faculty: Miroslav Antic, Joseph Capachietti, John Clift, Milton Derr, William Flynn, Louis Gippetti, David Kelley, Charles Milson (will be on sabbatical leave for 1985-86), Timothy Nichols, Don Sibley.

Drawing, D-1A through D-1I

A: Mon am (Flynn), B: Tues am (Flynn),
C: Tues am (TBA), D: Tues pm (Flynn),
E: Wed am (Kelley), F: Thurs am (Derr),
G: Thurs am (TBA), H: Thurs pm (Antic),
I: Thurs pm (Gippetti)

Drawing is a way of seeing, thinking, and planning, relevant to all art disciplines, and will be taught with this in mind. The student will be exposed to figure and object drawing as two-dimensional design with emphasis on different visual ideas, materials, and techniques. These classes will vary in their approach dependent upon the particular instructor, but all will give individual attention to both beginning and advanced students. Enrollment in all drawing courses should be confirmed at registration. Regular attendance is expected.

Free Drawing Studio, D-6

No instructor

Fri am

This class is conducted without an

instructor in order to foster independence, freedom, and experimentation. A model will be available.

Independent Drawing, D-10

No instructor

A maximum of two class periods may be allotted to this course designation, which represents drawing done outside of School facilities. Students are encouraged to invite faculty members to criticize such work regularly and are expected to present this work to their Review Boards.

Portrait, D-14

Gippetti

Fri am

Exploration of all phases of portraiture, from the traditional and objective to the personal and subjective. Work will be done in many two-dimensional media and the student will be encouraged to exploit as many as possible. Some formal background in drawing and color will be more than helpful.

Foundation Drawing, D-15

Capachietti

Mon am

This course will probe the inner and outer structure of forms through the creation of three-dimensional illusion on two-dimensional surfaces by means of line, texture, value, and shape. Various media and techniques will be used.

Applied Anatomy, D-18

Capachietti

Wed am

Anatomy for the artist. Lectures, demonstrations, and discussions will be combined with drawing from the model. The skeleton and muscular structure will be studied together. Consistent attendance and outside work are required.

Drawing as Process, D-20A and D-20B

Clift

A: Tues pm

B: Wed am

We will explore the process of learning to see, using drawing, painting, construction, etc. This is not an illustration course, but is concerned with content and how to realize it. This course requires at least one year of prior studio experience.

Drawing, D-21

Nichols

Mon pm & Wed am

Seeing immediately and directly requires concentration and inner stillness. Drawing is a natural thing to do and a large part of learning to draw is learning how to stay out of your own way. Some approaches to drawing to be considered are: making the illusion of three-dimensional space by seeing flatly; sensing the volume of space as well as the volume of volume; understanding the content of drawing to be the whole experience of seeing and acting; relating direct perception to memory and invention; varying pace, procedure, and media to affect habits, intention, and your sense of finish; mark-making; the difference between precise observation and copying; your personal response and drawing what matters to you. These approaches will be pursued through both quick and sustained drawing in several media with and without the model in class, and through related outside assignments. There will be bi-weekly critiques and local field trips as oppor-

tunities occur. Regular attendance at both weekly sessions is required.

Drawing & Color, D-22

Nichols

Tues am

This course runs for two semesters beginning in the Fall with an intensive investigation of the interaction of colors, using primarily dry materials such as colored papers, pastels and pencils. Weekly projects will be assigned, some strictly defined, some open-ended. During the weekly critiques talk will focus on the illusions of light, space and rhythm generated by combinations of color, shape and texture. Color theory will be discussed only where it may serve a practical purpose. In the second semester students will define and pursue projects of their choice growing out of the experience of the first semester and related to the function of color in their own work.

The main goal of the course is to develop through direct visual experience and practice a sensitivity to the phenomenon of color. Attendance at class and a very substantial amount of outside work are required. Joining the course in the Spring semester requires the instructor's consent.

Drawing for Painting, D-23

Antic

Tues pm

This course is for advanced students who have no trouble drawing the figure in proportion, scale, etc. If you are beyond these problems, come to this class and we'll try to develop your drawings as one develops a painting. Model will be available, but you can work from your own ideas as well. Any and every medium: charcoal, ink, pastel, acrylic, etc.

Advanced Drawing, D-29

Kelley

Wed pm

A course to develop skills in transforming visual perceptions into visual products. We will use figures, objects, non-objects. An extended emphasis on experimental techniques in the various media used (wax, paint, etc.). Acceptance of student is by interview and portfolio presentation on Registration day.

Drawing: Out of Your Head?, D-30

Kelley

Thurs pm (Spring)

This class will deal with two-dimensional images produced from internal sources—fantasies, systems, concepts, and emotions. We will not be limited to graphic media; anything out of your "hardware store" may be used.

Absolutely Basic Drawing, D-31

Flynn

Mon pm

This course will reduce the principles of drawing to their simplest common denominations—mark, lines, shapes, light, perspective, proportion, the anatomy of a garbage bag and the use of materials. Requirements: Energy and curiosity! Discussing the basics demands more attention by the students because they can apply them to everything.

Long Pose Drawing, D-32

Gippetti

Wed pm & Fri pm

This course is designed to meet the technical, stylistic and structurally analytic goals not attainable in life poses of short intermediate duration. The class meets twice a week with the model posing from three to six hours (through one or two 3-hour class periods). Since instruction is commensurate with these longer poses, a student is strongly advised to attend all class sessions. The course examines figurative structure, tonal rendering technique, and composition.

Electronic and Computer Art

This area combines computer art, electronic music, performance art, and light projection. Courses are for students whose major interest is in this area and for students in other disciplines—film, video, graphic design, etc.—who can benefit from these facilities.

Computer Equipment: Microcomputers: 5 Apple II (+, e, and c), one Commodore-64, and one Macintosh. Purchase of a high-resolution color system is contemplated but not final.) **Output equipment:** mice, light pen, graphics tablet, digital camera. **Output equipment:** dot matrix printers, Polaroid Palette slide copier, video interface, color monitors, speech synthesizers. **Languages:** BASIC, LOGO, PASCAL, FORTH, FORTRAN.

Sound Equipment: Alpha Syntauri computer Synthesizer with Metatrak 4 channel software, Aries analog synthesizer with 18 modules, four-channel tape studio with TEAC 3440S tape decks, dbx, digital delay, 31 band equalization, speech synthesizer, etc.

Light Equipment: Microstar, computerized three-projector programmer, Kodak slide projectors, dissolve units, custom-built control equipment, LASER, six 500 watt fresnel theater lights.

Faculty: Larry Johnson and Richard Lerman.

Light Projection, E-11

L. Johnson
Thurs pm
Projected light images will be a central concern as we explore the techniques and aesthetics of art which combines images, sounds, movement and environment. The following topics will be covered. Fall semester: slide-making and audio-visual programming; tape music. Spring semester: multimedia performance; building electronic control systems. Students may take either or both semesters and are required to do assignments and complete projects.

Introduction to Electronic Music, E-21

L. Johnson
Thurs am
One year course for students with no previous experience in either music or electronics. Fall: Elementary use of analog and computer synthesizers and four-channel tape studio; introductory music, acoustical, and electronic theory. Spring: Continued presentation of synthesizer and tape techniques, with greater

emphasis on composing music, building electronic circuits, and performance art. (Prerequisite: Fall semester of E-21 or consent of instructor.) Limited to 15 students.

Advanced Electronic Music, E-29

L. Johnson
Thurs pm
A seminar course with topics in synthesizer and recording techniques, music composition, electronics and acoustics, performance and multimedia work, and in soundtracks for film, video, and slides. (Prerequisite: E-21, E-29, or consent of instructor.)

Introduction to Computer Art, E-35

L. Johnson
Wed am & Fri am (Teaching Assistant)
Visual, auditory, and text art with computers.
Fall: Emphasis on programming in BASIC, with some use of digital camera and mouse to create images. Students will learn how to create and transform two-dimensional images and to make simple animations. Basic algebra and geometry are necessary. (No other previous experience necessary.) Students will be expected to complete assignments.

Spring: (Fall semester or equivalent experience required.) Three-dimensional graphics, more complex animations and transformations will be covered, leading to the creation of a medium-sized project. Final product may involve printouts, slides, color prints, video or film animation, and may be integrated with performance, graphic design, sculpture or any other medium. Limited to 15 students.

Advanced Performance Art, E-48

Lerman
Mon am (Fall)
Open to people with previous performance experience. We will develop large-scale pieces and explore elements of installation art, electronic media site specific works and pieces requiring careful scripting and directing. Links between the visual arts and theater will be carefully examined. Students will present a group show and/or individual shows of their work. Admission is by consent of the instructor.

Performance Art Topics, E-49

Lerman
Mon am (Spring)
We will focus on student work of two kinds: large scale work as in E-48, and performances of a "sketch-like" nature. In considering the latter, attention will be given to ways of structuring this work into longer pieces and to integrating it into one's personal style. Prerequisite: E-47 or E-48. Admission is by consent of the instructor.

Sound Art, E-50

Lerman
Mon pm (Spring)
By "sound art" we mean the interplay of visual and performing arts with a sonic focus. Sound is a broader topic than music and will be treated as image, process, and technique. Workshops will be a part of the class structure to construct acoustic art objects and electronic art objects. We will also study the relation between light and sound. Admission is by consent of the instructor.

Advanced Computer Art, E-51

L. Johnson
Mon pm
Topics to be covered: PASCAL and FORTH languages, fractal geometry, advanced animation, assembly language programming, and design and construction of interfaces for control of cameras, lights, motors, etc., for use in computerized sculpture, performance pieces, installations, and film animation. Students will be expected to pursue individual projects.

Performance Workshop, 8 RL 1.05

Lerman
Mon 6:30–9:30 pm
Available through Continuing Education Evening classes. (Formerly published as "E-47" in the Day Division program.)
For people interested in performance as part of the image/process or process/image in their work, this class is open and is not restricted to persons working in the electronic art areas at School, although it may be thought of as a companion course to other classes in multimedia and video. Students will offer a show of individual and collaborative work at the end of each semester. Last year, the class also offered performances at Tufts and M.I.T. Limited to six Day School students who must apply through the Continuing Education Office.

Film

Film and animation courses are designed for the student who is producing films. Many of the courses include the screening of film and animation by other artists, but the area's primary concerns are a student's mastery of technique and his/her personal aesthetic approach.

The area has an Oxberry Master 16mm/35mm animation stand and camera with an Automater computer, and an Acme animation punch. Super 8 facilities include sound and silent Canon, Sankyo, and Nizo cameras, and the sophisticated Goko Stereo 8 editor. Sony's "Pro Walkman" cassette recorder allows truly portable professional recording. A student can also make a complete 16mm film with sync sound and editing equipment (including Eclair ACL, Arriflex BL, Arriflex S, and Bolex cameras; Steenbeck editing machine; and Nagra IV tape recorder). The sound studio includes Sony and Tascom 4-track tape decks, 6-track mixer, parametric equalizer, digital delay and Magnasync recorder. Other equipment includes: Siemens double system projector, Elmo GS-1200 projector, J-K optical printer, animation stand with Doiflex camera, Bell & Howell Model J contact printer, and B & W negative continuous film processor.

Because Film is a time-consuming medium, persons enrolling in film must take at least two courses in this area. Interested students should pre-register and consult with faculty at Registration to confirm enrollments.

Faculty: Flip Johnson, Richard Lerman
Visiting Lecturers: Rufus Butler Seder, James Shook.

Day School Courses

Beginning Animation, F-7

Johnson

Tues am & Thurs am (Fall) (both sessions required)

Animation will be considered as an artistic visual medium not limited to "cartoons." We will assign exercises in a variety of animation techniques, including cutouts, flipbooks, drawn line animation, and direct animation on film. Through filming these assignments, a thorough working knowledge of 16mm film equipment will be gained. Students will become confident in all phases of production by completing a 30–60 second required project. These individual works will become part of a larger group project. We will also screen animated films and analyze them frame by frame. Bring a notebook, charcoal, and colored media on first day of class. Class attendance is essential. A \$75.00 lab fee will cover most expenses.

Intermediate Animation, F-7A

Johnson

Tues am (Spring)

Each student will be expected to complete a short animated film. Various experimental animation techniques will be explored, including sand and pastel animation, xerography, rotoscoping, animation cycles, cel animation, and airbrush. Students will also learn how to process their own film for pencil tests, make A & B rolls, and create simple sound mixes. For students who have completed F-7 Beginning Animation, or its equivalent.

Beginning Super 8 Filmmaking, F-8A

Johnson

Tues pm & Thurs pm (both sessions required) (Fall)

Super 8 provides a relatively inexpensive way to learn filmmaking fundamentals. Students will quickly learn basic principles of camera, exposure, and editing through a series of short film exercises. As students gain confidence, assignments will place emphasis on the language of the cinema, character development, single system sound, and, finally, breaking the rules. Students will develop their personal styles of filmmaking. Class attendance is mandatory. A \$60.00 lab fee will cover some expenses. Although we provide shared cameras for the students' use, it is suggested that a student who plans to continue in film should buy his/her own Super 8 camera. Contact the instructor for recommended cameras.

Advanced Super 8 Filmmaking, F-8B

Lerman

Thurs am (Spring)

Super 8 Filmmaking will be taught as an artist's medium with its own unique characteristics. Working individually or collaboratively, students will learn to create moving images and soundtracks and to combine these elements to make complete films or to integrate them with other art forms (video, performance, sculpture, painting, etc.). Simplified, appropriate production techniques will be taught, maximizing aesthetic concerns, image and sound quality, and content.

Basic 16mm Filmmaking, F-10A

Seder

Mon am (Fall)

Fantastic things can be done with a Bolex, a light meter, a splicer, and your

imagination. First you learn the equipment inside and out. Then you fly. A lab fee will cover some costs.

Advanced 16mm Filmmaking, F-10B

Seder

Fri am (Spring)

So you know how to use a Bolex. Now learn how to shoot sync sound with the Arri BL and Eclair cameras, the Nagra sound recorder, and a clapboard. Edit on the flatbed Steenbeck or the upright Moviola. Prepare pic and sound for the final print. Enter festivals, win big prizes. Instructor's consent is required for admission to this course.

Filmcraft: Lighting/Editing, F-12A

Seder

Mon pm (Fall)

Lighting and editing are the two basics of good film/video production. Learn how to light on location or in a studio, how to use a light meter, and how to get the image you want. Learn the principles of editing: storyboarding, cutting a sequence, the rules and why to break them. A lab fee will cover film costs.

Filmcraft: Sound, F-12B

Lerman

Wed am (Fall)

We will consider the technical nature of sound and sound recording as well as the subjective nature of sound and/or music combined with a film image. Exercises in gathering sound, transferring and mixing sound in the studio, creating sound collages, and editing sound will make up the assigned portions of the class. It is assumed that persons will be working on film, video, or multi-media projects in other classes. Limited enrollment. Admission is by consent of the instructor.

Filmcraft: Optical Printing and Workshop, F-12C

Lerman

Mon pm (Fall)

An introduction to the J & K optical printer. Emphasis is on learning to use the J & K to develop and extend one's imagery in ways not possible with camera and lab techniques alone. Students must have a thorough understanding of how film stocks behave. While optical printing is often used to create special effects, this is not a class in special effects. Limited enrollment. Instructor's consent. Later in the semester, as students work individually there will also be general workshop sessions on the completion of film projects.

Film Technical Workshop, F-13

Lerman

Wed am (Spring)

A seminar class covering some of the following topics: depth of field, depth of focus, f-stops, T-stops, B & W filters, color filters, color temperature, ASA, H & D curves, the positive-negative-reversal controversy, A & B rolls, A & B wind, etc. This is a de-mystification workshop. Essential for all film students.

Personal Cinema: A Film Every Two Weeks, F-15A

Lerman

Wed pm (Fall)

In this course, people will be encouraged to work quickly in order to improve their intuitive skills—skills which will be useful

in the making of future, longer films. Students will be asked to work with their originals (to avoid the expense of workprint and, later in the semester, to work out logical and artful ways of organizing and screening their six or seven films.

Personal Cinema, F-15B

Lerman

Wed pm (Spring)

Continuous viewing of film footage made by class members, re-screening of recently edited footage, screening of works by other filmmakers, and/or meetings with them—these activities will encourage class members to develop their own philosophical approaches to filmmaking and to style. We will emphasize the question of how to say and how to show what one wants to communicate in a given work. This class is recommended as a complement to any other film class. We will aim for completed work to be presented in a final spring film showing.

Advanced Animation Workshop/Seminar, F-16

Johnson

Wed am (Fall)

Mon pm (Spring)

A class for students working on personal animated films. Students are required to complete a three minute film each semester or a five minute film all year. Student work-in-progress will be discussed in the group and individually. Technical problems and specialized areas of animation will be explored as the need arises. Additionally, we will talk about current trends in animation and screen films for frame-by-frame analysis.

Drawing for Animation, F-17

Johnson

Tues pm (Spring)

For beginning, intermediate, and advanced students, and for non-animators. Students will learn to create animated movements through direct observation. Working with small flipbook students will study moving subjects and discover underlying principles of motion. Topics of study will include physical law perspective change, organic/non-organic motion, abstract motion, walking, metamorphosis, and feeling motion in your body. Frame-by-frame film analysis will augment direct observation. Students will be asked to bring subjects for study. Flipbooks will be filmed in Super 8. Bring tv 5" x 8" or 6" x 9" glue bound notepads (100 pages), masking tape, pencils, charcoal, colored media (inks, markers, pastels, watercolors, or crayons), and erase to first class meeting. A \$5 lab fee will cover cost of Super 8 film.

Animation Group Projects, F-20

Johnson

Mon am (Spring)

Traditionally, animated films are created through group effort. We will explore several ways of organizing group projects including "division of labor." After a couple of "quick" group films, we will embark on a more complex project. A \$65.00 lab fee will cover most film expenses. Any additional expenses will be divided among group members. Class attendance is mandatory.

Applied Animation Techniques, F-22

Shook

urs pm (Spring)
 though the studio-oriented approach to
 imation arose from the historical situa-
 n of large-scale production, involving
 ecialization of labor and other aspects
 mass production, many of its tech-
 ques may be applied to personal proj-
 ts. We will examine classic studio-
 sed production methods, emphasizing
 w these techniques may be applied to
 ividual projects. It is not expected that
 dents aspire to produce commercially-
 ented animation. It is expected that
 y student in the course has completed
 introductory animation course or can
 monstrate equivalent experience. Stu-
 nts are also expected to have ani-
 ated film projects that they will produce
 ring the term and the bulk of our time
 be spent in consultation to work out
 ppropriate production methodology for
 ese projects.

Visual Effects in 16mm, F-23

der
 urs 6:30–9:30 pm
 t tricks with a Bolex, a Model J Contact
 nter, and a black & white processor.
 ultiple superimposition, split-screen,
 attes, glass shots, front projection, stop
 tion, reverse motion, hand-cranking,
 e exposures. You buy the film stock.
 nstructor's consent required for admis-
 n to this course. Limited to six Day
 hool students.

Berry Animation Stand Workshop, F-24

ook
 urs pm (Fall)
 dents will become thoroughly
 acquainted with all aspects of the
 berry Master Animation Stand. Regular
 signments will augment instruction in
 re and maintenance, shooting anima-
 n, bipacking, rotoscoping, and use of
 Automator Computer. This course
 ist be successfully completed before
 student is allowed to operate the stand
 ependently. Prerequisites: F-7 and
 A or F-22.

Foundation Workshop

Foundation Workshop, FW-1

ss, Kelley, Sibley, Wills
 ss, Wed, Thurs & Fri pm (all sessions
 uired) (Fall)
 he language is unknown, it is hard to
 k a question. Later on one exclaims, "If
 y I knew then what I know now!"

ough a series of interlocking exer-
 es, we will explore "visual language,"
 eaking a common ground between two-
 d three-dimensional media. (For exam-
 , we might compare lines of wire or
 yz string in three-dimensional space
 n marks made by charcoal or ball-
 nt pen on paper, or we might follow an
 a from a torn-paper collage through a
 nted relief to a free-standing object.)
 ense of trust will be helpful, since the
 y will not always be self-evident.

s extended workshop is for students
 he early stages of "finding them-
 ves" as artists and for those seeking a
 w direction. We will be as much con-
 ned with the letting go of preconcep-
 s as with the gaining of experience.

ne-semester course, repeated in the
 ond semester.

One Foundation Workshop teacher will
 serve on the review board of each stu-
 dent enrolled in this course.

Other basic courses suggested for
 scheduling along with Foundation Work-
 shop are listed below. (Full-time students
 must enroll in a minimum of eight, maxi-
 mum of ten, three-hour studio class
 periods.)

Students planning to pursue an under-
 graduate degree program should
 schedule *one* history of art course.
 Others may also elect to do so.

C-10A Ceramics Foundation, Mon am &
 Mon pm

D-15 Foundation Drawing, Mon am

D-18 Anatomy, Wed am

E-35 Introduction to Computer Art,
 Wed am & Fri am

F-7 Beginning Animation (both sessions
 required), Tues am & Thurs am (Fall)

GD-1 Basic Design for Graphic Design
 Students, Mon pm

GD-2 Beginning Graphic Design,
 Wed am

H-03 History of Art & Civilization in the
 West, Wed am

H-110 Contemporary Art History
 (both sessions required), Mon & Fri
 12:30–2:00 pm

P-23A3 Painting Technical (two periods
 required), Mon am & Mon pm or Tues am
 & Wed am

G-13 Beginning Printmaking (both
 sessions required), Mon am & Mon pm

PH-1A Exposure to Photography, Tues
 12 noon–2:00 pm

S-56 Beginning Welded Steel Sculpture,
 Tues am

Graphic Design

**This area offers graphic design, typog-
 raphy, and an advanced course in
 which work is produced for non-profit
 organizations. Facilities include a
 design shop, a photographic dark-
 room, and a 14"x17" reproduction
 camera.**

Faculty: Nancy Gardner, Joseph Landry,
 Judith Richland.

Basic Design for Graphic Design Students, GD-1

Landry
 Mon pm

A basic course in creativity, design, and
 visual communication, with weekly
 assignments of increasing complexity,
 weekly slide talks or "brain-storming"
 sessions, and weekly evaluations of work.
 Although intended primarily for students
 interested in graphic design, this course
 may also serve as "foundation design" for
 others. One-semester course, repeated
 second semester.

Beginning Graphic Design, GD-2

Landry
 Wed am & Wed pm (am session required,
 both advised)

Actual design jobs will be presented in
 "design procedure" steps as weekly
 assignments. Slide talks, "brain-storming"
 sessions, technical instruction, meetings
 with clients, field trips. Prerequisites: GD-1
 and a Photography course (these may be
 taken concurrently), or equivalent.

Illustration, GD-4

Landry

Mon am

An assignment class in pictorial com-
 munication using traditional, "photo-
 graphics," and found-image techniques.
 Emphasis on the limitations and creative
 possibilities of commercial printing. Slide
 talks, idea-generation techniques, techni-
 cal instruction. Prerequisite: One or more
 drawing courses taken concurrently.

The Designer and the Computer, GD-6

Gardner

Tues pm & Thurs pm (both sessions
 required)

We will consider print as well as elec-
 tronic media. Students will be given
 design problems which can be solved in
 print as well as on the computer. We will
 explore the making of graphic art using
 the computer to generate, modify,
 enhance images. Lectures will cover the
 use of different sorts of computer
 hardware as well as auxiliary systems.
 Field trips to high resolution computer
 graphics facilities will also be arranged.

Advanced Graphic Design and Typography, GD-7

Richland

Tues am & Thurs am (both sessions
 required)

An intensive exploration of processes and
 principles, involving informal and applied
 graphic design. Class discussions will
 center on historical precedents and prac-
 tical applications. An assignment class
 in letterforms and typography, with slide
 talks, technical instruction, and field trips.
 We will consider the historical basis of
 letterforms and do creative work in class.

Photography for Graphic Designers,

PH-40

Stark

Tues pm (Spring)

See description under Photography.

History of Art

**Members of the art history faculty
 share a special commitment to creat-
 ing courses which are useful to artists.
 We provide students with the opportu-
 nity to see and discuss the art of many
 different cultures and periods. Since
 the art of the past is an essential
 resource for anyone who wishes to
 make art in the present, we recom-
 mend that every student plan his/her
 curriculum to receive as broad a back-
 ground in art history as possible. A
 basic survey of Western art, H-03/04 or
 H-05, is the place to begin. H-101/102
 is the introductory course for courses
 in modern painting. H-108 is introduct-
 ory to more specialized courses in
 film. H-113, 114, 115, 07, and 139 are
 particularly recommended for sculpture
 students. All students are encouraged
 to take courses outside their own work-
 ing medium. Auditing is permitted with
 consent of the instructor.**

Note: The symbol (R) indicates a rotating
 course taught once every two or three
 years.

Faculty: Richard Broadman, Fritz
 Buehner, David Carbone (leave of
 absence, Fall semester), Joan Lebold
 Cohen, Susan Denker, Jim Dow, Deac

Day School Courses

Rossell, Barnett Rubenstein, Philippa Shaplin.

Visiting Lecturer: Dorothy Gilleman, Mareen Meister, Hope Ricciardi.

History of Art and Civilization in the West, H-03/04

Shaplin and Ricciardi (Fall), D. Carbone (Spring)
Wed am

A general introduction to the history of Western art from Paleolithic times to the 18th century, examining characteristic examples from each major period, place, and school. We will explore the relationships between each work and the culture which produced it, including religious and political institutions, intellectual and spiritual tone, materials, and technology. This course is strongly recommended as a foundation for many of the more specialized courses in art history and for all students who seek to understand the traditions and history of the culture in which they now live and make art. Either semester may be taken separately.

Lives of the Artists, H-05

Broadman
Thurs am (Fall)

In every period of Western history artists have faced challenges and choices. This course will present biographies of twelve people who have produced art from ancient Greece to the present. Each lecture will be given by a different Art History faculty member and will focus on the life and work of one artist—the aesthetics, philosophical choices, and changing technologies which shaped the possibilities and limits of creative endeavor. Students will be expected to attend bi-weekly discussion sections and to produce their own study of the life and times of one artist.

Eighteenth- through Twentieth-Century European Painting: Image, Structure, Process, H-101/102

Denker
Mon pm

Fall: An in-depth examination of the major 18th- and 19th-century European painters, from Watteau through Van Gogh. Spring: Beginning with Cezanne, an examination of the major twentieth-century art movements, from Fauvism, German Expressionism, Cubism, and Surrealism through the Bauhaus. Required reading will focus on the journals, letters, and other published writings of the artists themselves.

Note: This course is a prerequisite for more specialized courses in 20th-century art history.

Asian Images and Ideas: India (R) Gods, Conquerors, and the 20th Century in Indian Art and Film, H-104

Cohen
Fri pm (Fall)

Vivid stories and images of the Indian gods as related in painting, sculpture, and ancient texts will serve as a backdrop for consideration of twentieth-century themes in the films of the acclaimed filmmaker Satyajit Ray. Subjects to be discussed include: godliness, priestliness, acceptance and the influences of the Mughal and British conquerors and their Indianization. Ancient Indian subjects will be studied through slide lectures and films in conjunction with visits to the Museum of Fine Arts, to the Metropolitan

Museum, New York, and to a private collection of 20th century Indian art located in Worcester.

Film Topic: The Independent Feature Film, H-109A

Rossell
Fri pm (Fall)

The decade of the '80's is the decade of the independent feature film, from narrative pictures like "Chan is Missing" and "El Norte" to documentaries like "Best Boy" and "The Day After Trinity". This course will examine recent independently produced films and investigate the changes in the film world which have produced the first substantial alternative cinema in America. Discussion will include attention to the style and content of individual films, plus an overall perspective on the business and structure of the contemporary independent film community.

Film Topic: The Cinema in India, H-109B

Rossell
Fri pm (Spring)

During the celebration of The Year of India, this course will survey the world's largest national film industry. Although India produces well over 700 films annually, little is known in America of the dimensions and variety of Indian cinema. Both historical filmmakers and the vital contemporary Indian cinema will be analysed along with the works of the internationally renowned Satyajit Ray and examples of Indian commercial cinema.

Contemporary Art, H-110/111

Buehner and Rubenstein

Mon & Fri 12:30–2:00, Buehner (Mon), Rubenstein (Fri) (both sessions required)

An opportunity to see and discuss art currently exhibited in the major museums and private galleries of New York and in the Boston area. Contemporary events will be viewed in relation to the history of art since 1945, or even from perspectives reaching as far back as the turn of the century.

Art of Ancient Egypt (R), H-116

Shaplin
Tues am (Spring)

The art of ancient Egypt and the Mediterranean will be examined in historical and cultural context. Above all, the superb collection of Egyptian art in the Museum of Fine Arts will permit us to make contact with the ancient land of the Nile through regular gallery visits.

Art & Society: The Arts in a Changing World (R), H-118

Broadman
Wed pm (Spring)

This course will examine a number of historical moments in which new relationships between the arts and the society surrounding the arts took shape. Among the events and periods to be covered: the industrial revolution, the French revolution and Europe and America between 1920 and 1950. Topics and issues will include reproducibility and the art object, art and design, the arts and social change, realism, and romanticism.

Contemporary Documentary Film, H-119B

Broadman
Thurs pm (Spring)

This course will survey current approaches

to documentary film and their relationship to film history and to particular movements in photography. Emphasis will be placed on the changing rationale for documentary aesthetics and on films which have broken with previous standards of the genre. Among the types of film we will study: the docudrama, the newscast, the verite, the anthropological, the feature documentary, and films of social analysis.

A History of Photography Survey (R), H-122/123

The 19th Century (Fall), The 20th Century (Spring)

Dow
Thurs pm

An overall comprehensive (indeed exhaustive) treatment of all aspects of photography from its inception to just last week. While holding to a basic chronological structure, we will attempt to pull together material of differing persuasion from different periods. Classes will feature slide presentations, with trips when appropriate. Students should plan to take both semesters to take full advantage of the range of material to be covered.

Italian Art: Renaissance to Present (R), H-127

Gilleman, Meister
Tues pm (Fall)

A survey of the great moments of Italian art and architecture from the 'primitives' of the early Renaissance through Chia. We will study, among others: Leonardo, Michelangelo, Titian, Mantegna, Caravaggio, Bernini, the Futurists, DeChirico, Morandi, and the contemporary scene in Italy. Note: This course is designed to prepare students who plan to go on the SMFA Art Trip to Italy in March 1986.

Masking and the Sculpture of the Mask, H-132

Shaplin
Fri am (Spring)

Perhaps the sculptural form most closely related to human needs, the mask will be examined primarily in terms of the relationship between its forms and its functions. Throughout human history masks have played both active and static roles, and continue to do so today, as entertainer and as inspiration and model for the artist. Students will be expected to discuss selected readings and each will create a mask emphasizing the interplay of form and technique or write a final paper on the mask form of his or her choice. The course will include several guest lectures.

Barbarian Art (R), H-133

Shaplin
Tues am (Fall)

Covering the art of early European peoples outside the area of classical Mediterranean civilization, this course is a complement to H-128, Classical Art, to any student seeking a comprehensive view of the wellsprings of Western artistic traditions. Assigned reading will emphasize related myth and epic poetry.

Abstract Expressionism, H-135

Denker
Wed pm (Fall)

No artist working today can afford to remain ignorant of the accomplishments of, or the significant problems raised by, the painting of Gorky, Pollock, DeKooning, Rothko, Newman, Still, Kline, Gottlieb

mann, Motherwell, and others. This course will focus on the distinctive visual accomplishments of these artists from their first cubist or surrealist efforts to their emergence as individual American masters. This course is open to third- and fourth-year students only. H-102 is a prerequisite.

Pierre Renoirs: Painter and Filmmaker, Father and Son, H-146

Yamamoto
Thurs pm (Fall)
We will devote six weeks to each of these great artists. Our study of P-A Renoir will be primarily from the works in the Jean Renoir retrospective coming to the U.S. this fall. Jean Renoir will be studied through screenings of his major films including *Grand Illusion*, and *Rules of the Game*. Each artist will be studied in his own right, but the course will also raise the question of influence, both artistic and philosophical, from father to son. Can it be said to share a realist vision? Are they 'impressionists'? Is Jean Renoir's work a critique of his father's? Enrollment limited to 14.

Art, H-148

Yamamoto & D. Carbone
Thurs pm (Spring)
A course entirely devoted to Paul Klee: his art, his love of literature, his musical taste, his visual sources, the development of his thinking, his writings, teaching, and influence. A course for those interested in drawing and painting who want to delve deeply into the mind and work of Klee. Students who wish to enroll in this course must have taken H-102 or H-140 or H-139.

Ancient Greece (Athens) Seminar, H-149

Yamamoto
Thurs am (Fall)
The sculpture and related architecture and vase painting of the intellectual capital of ancient Greece are seminal to the history of Western art. This seminar will emphasize the period 600–400 B.C. and will include frequent museum visits and readings in the history, poetry, and drama of the time. Not open to first-year students and limited to a maximum of twelve. H-103 or H-128 as prerequisites.

Independent Study, H-190

With permission. See Susan Denker. Arrangements to be arranged. Fourth-year students only.

Rotating History of Art Courses Not Given in 1985–86:

American Art & Society (R), H-01

May be offered in 1986–87.

Pictures in the History of Sculpture, H-07

Will be offered in 1986–87.

Asian Ideas and Images: China (R), H-105A

Will be offered in 1986–87.

Art of Africa and the Pacific (R), H-113

Will be offered in 1986–87.

Civilizations of Ancient America (R), H-114

May be offered in 1986–87.

Native American Art (R), H-115

May be offered in 1986–87.

Medieval Art, H-120B

May be offered in 1986–87.

Three 20th Century Painters (R), H-138

May be offered in 1986–87.

German Expressionism in the 20th Century: Painting, Sculpture, Film, H-139

Not offered in 1985–86.

Cubism: The Working Method, H-140

Not offered in 1985–86.

Matisse and Fauvism, H-147

Will be offered in 1986–87.

Picasso (R), H-155

May be offered in 1986–87.

Contemporary Figuration, H-156

Will be offered in 1986–87.

Metals and Jewelry

The instructors of metalsmithing and jewelry strongly emphasize three-dimensional design skills. Courses lead students through basic technical and aesthetic experiences into more complex and conceptual problem-solving situations. Weekly events in this area include seminars, critiques, demonstrations, field trips, and presentations by artists. The shop offers individual bench facilities, a forging and smithing area, new gravity and centrifugal casting equipment, a lapidary, a polishing room, electroforming laboratory, enameling facilities, and a shop store. An "open shop" policy encourages students to explore other disciplines.

Students enrolled in M-10 Fundamental Metals are encouraged to enroll in M-25 Metals Seminar.

Faculty: David Austin, Yoshiko Yamamoto

Fundamental Metals, M-10A through M-10F

Austin & Yamamoto

A: Wed am (required) Austin & Yamamoto

B: Mon am Yamamoto

C: Tues am Austin

D: Tues pm Austin

E: Fri am Yamamoto

F: Fri pm Yamamoto

This is the basic metals course, covering design & technical skills for jewelry and metalforming. The course consists of practical demonstrations, design concepts, and working methods, and includes M-25 Metals Seminar. Attendance is required at Wednesday morning demonstrations (Section M-10A). Workshops with faculty supervision occur on Monday, Tuesday, and/or Friday mornings, and on Tuesday and Friday afternoons. This course runs through both the Fall and Spring semesters. A minimum of two periods, including M-10A, is required; however, it is strongly suggested that students enroll in as many additional periods of M-10 as their schedules will allow.

Body Sculpture: Intermediate & Advanced, M-21

Austin

Tues am, Tues pm & Thurs am

In the tradition of jewelry, the body has been the focus of adornment. This course offers an exciting break with tradition by concentration on the personal creative development of "body sculpture" through the extensive exploration of formal tech-

niques by individual instruction, specific problems, demonstrations, and slide presentations. Our emphasis will be on design and visual perception. Area covers: jewelry fabrication, lapidary (gem cutting), enameling, and surface texture (reticulation and granulation).

Metalsmithing, M-24

Yamamoto

Mon am, Fri am, & Fri pm (two sessions required)

Metalsmithing for beginning and advanced students. For beginners, the focus will be on familiarization with materials, tools, and the characteristics of various metals, with an emphasis on experimentation. Advanced students will explore the possibilities of metals and mixed media for the expression of personal images and concepts. The course will cover traditional raising processes, forming and fabrication of functional and non-functional objects, Japanese metal alloy and coloring, surface texture, and inlay. The dialogue of this class emphasizes thinking creatively and technical problem solving. Our goal is to assure students' confidence through personal tutoring and frequent critiques. Regular attendance and hard work are expected.

Metals Seminar, M-25

Austin & Yamamoto

Wed pm

Beginning, intermediate, and advanced metals students are encouraged to take this course, which will coincide with M-10B and M-30. This course will deal with subjects of interest to all Metals students: lectures, visiting artists, field trips, etc.

Painting

In the painting area, a student may experience a wide range of techniques and viewpoints. He or she may work in a class under the guidance of a particular teacher, or in his/her own studio, receiving instruction as needed through tutorial arrangement. The aim of instruction in painting is to help each student develop standards of excellence along the lines of the greatest individuality possible. The Technical Painting classes investigate traditional techniques and the possibilities they may contribute to contemporary work. These classes cover fresco, mosaics, oil, tempera, silver-point, and gilding.

Faculty: Natalie Alper, Miroslav Antic, Robert Baart, Ellen Banks, Domingo Barreres, Gerald Bergstein, John Burns (on sabbatical leave, Spring semester), Francesco Carbone (on sabbatical leave, Spring semester), Barnett Rubenstein, Henry Schwartz, Don Sibley, Sandi Slone (on sabbatical leave 1985–86).

Visiting Faculty: Freidel Dzubas.

Independent Painting, P-10

No instructor

A maximum of two class periods may be allotted to this course designation, which represents painting done outside of School facilities. This course is designed to encourage independence and experimentation. Students are encouraged to invite faculty members to criticize such independent work regularly and are

Day School Courses

expected to present this work to their Review Boards.

Painting as Metaphor, P-22

Barreres

Mon am, Thurs pm, & Fri pm (all sessions required)

In this class the student is encouraged to search out and explore visual metaphors that are particularly meaningful to him/her. Comments on work in progress and technical advice are given on an individual basis as often as needed. Experience in painting is not a requirement, but sincere dedication to painting is a must. (Only a few students can be accommodated with studio spaces at the school; students who work elsewhere must bring their paintings in for criticism, as studio visits away from school are no longer possible.)

Painting Technical Workshops: Methods and Materials, P-23A through P-23E

Baart & Burns (Fall); Baart (Spring)

A1: Basic Techniques: Section One.

Mon am & Mon pm (both sessions required)

A2: Basic Techniques: Section Two.

Tues am & Tues pm (both sessions required)

A3: Basic Techniques: Section Three.

Restricted to students taking FW-1 Foundation workshop.

Mon am & Mon pm (both required) or

Tues am & Wed am (both required)

B: Fresco murals: Mon am & Mon pm, Tues am & Tues pm (Fall)

Number of sessions is optional.

(Note: This course is only available to 2nd-, 3rd-, and 4th-year students.)

C: Mosaics: Mon am & Mon pm, Tues am & Tues pm

Two sessions required.

D: Techniques of the Old Masters: See scheduling note below.

E: Open Workshop: Wed am & Wed pm

The Technical Workshops explore traditional methods and their applications to contemporary possibilities. Frequent demonstrations and as much direct assistance as students may require. Most materials essential for participation will be provided. Because of the number and variety of subjects offered, scheduling is flexible; adjustments beyond the class schedule list (above) are possible by consultation with the instructors. (Exceptions to this are certain areas of P-23A, P-23B, and P-23E.)

A. Basic Techniques: The preparation of supports and grounds for oil, water and plastic media. The combination of dry color pigments and other materials with various binders, including glue, egg oil and plastic media. The investigation of painting systems and mediums emphasizing egg tempera and the Venetian oil techniques of underpainting, egg oil emulsions and glazing. Introduction to drawing techniques utilizing toned and prepared papers and silverpoint. Exploration of the Renaissance craft of water gilding with gold leaf and mordant gilding. Making stretchers, frames and mats.

B. Fresco Murals: (Available only in Fall semester.) Works by Michelangelo, Piero della Francesca, Orozco, Rivera, the Ajanta Caves of India—all these illustrate "Buon" or true fresco. Students will create their own walls on a small scale.

C. Mosaics: Study of mosaics for walls, using traditional Byzantine tesserae. Experimentation with various forms of cement mortar and creation of walls and cement reliefs as setting beds for traditional and contemporary materials. Past and present procedures in setting mosaics, direct and indirect methods.

SCHEDULING NOTE: The following course, P-23D, will be available as soon as the construction work in the Museum permits. Information relating to this course, emphasizing oil underpainting and glazing techniques and egg tempera, is available in P-23A Basic Techniques.

D. Techniques of the "Old Masters": Paintings are selected from the Museum's collection to illustrate the technical and conceptual means of a variety of schools from early Renaissance to Impressionism. Evaluating, copying, and innovating, with emphasis on what can be learned from the "Old Masters." Held in the Museum and limited to 15 students.

E. Open Workshops: For students familiar with the basic techniques who wish to pursue their own projects.

Fundamental Painting, P-27

Schwartz

Mon pm & Wed pm (both sessions required)

This is a course designed for those with little or no experience in painting. Each student will paint a still life of a limited depth in space, known as "trompe l'oeil" or "trick the eye." This project is one of long duration, in which the old master techniques of underpainting and glazing are employed to produce a result of sharp-focus realist illusion.

Painting/Drawing, P-30

Alper

Mon am, Tues am & Tues pm (all sessions required)

The emphasis in this course is on developing a working process by which to build personal imagery; how each person "sees" and how individual vision relates to historical, formal and technical ideas. Specific problems will be given to suit individual needs. Working time in the studio, participation in weekly group critiques, and enrollment in additional free painting periods are required. Acceptance of new students is by interview and portfolio presentation on Registration Day. Not designed for beginners.

Watercolor, P-35

Sibley

Thurs am

A course for beginners and near-beginners. The first six weeks of the semester will consist of a series of painting problems designed to introduce the techniques and materials of this highly flexible medium. Subsequently, students will be guided towards solving painting problems of their own choice.

Painting, P-36

Banks

Mon am, Mon pm & Tues pm (all sessions required)

"Painting is a thundering collision of different worlds, intended to create a new world in and from the struggle . . . a new world which is the work of art."—W. Kandinsky. This class is based on the development

of personal images. Students are encouraged to work in series; thus exploring individual concepts. Group and individual critiques. Visits to pertinent exhibitions. Acceptance by interview and portfolio presentation at Registration.

Color and Form, P-37

Banks

Tues am

A non-technical course to assist both beginning and advanced students to develop sensitivity to color phenomena. The course does not deal with color physics, but technical vocabulary is introduced for interested students when required. The principal medium used is water-base paint. Other media (chalk, pencil, crayon, ink) and various papers and tools are used to demonstrate how application and surfaces affect color. Each week a new problem is presented with relevant slides and/or written material. Basic color theories are discussed and analyzed following practical application. Suggested reading and recommended exhibitions.

The Figure in Painting, P-43

F. Carbone & Assistant (Fall); TBA (Spring, Mon am & Wed am (both sessions required))

"The future painter must feel what is useful for his development—drawing or even sculpture—everything that will let him become one with Nature, identify himself with her, by entering into things—which is what I call Nature—that arouse his feelings. If drawing is of the Spirit and color of the Senses, you must draw first, to cultivate the spirit and be able to lead color into spiritual paths."—Henri Matisse, 1948. Experimentation with color, line, and texture to achieve a spatial relationship, an involvement with curvilinear and rectilinear shapes which will establish a strong compositional structure—these are the elements that will be stressed in this course. Working from models all year students will evolve imagery which will reflect many different forms of expression. Slide presentations and group discussions will help to relate what is done in class to past and present traditions of making a recognizable image.

Figure/Portrait, P-45

Schwartz

Tues pm & Fri pm (number of sessions optional)

The human figure will be provided for various painting approaches, from monochromatic rendering of solid form in space to the use of the figure as a starting point for a total color-space environment. This course is divided into two separate series, Tuesday "three week-long poses" and Friday "three week-long poses," with different models for each.

Realist Painting, P-51A

Rubenstien

Tues am & Fri am (both sessions required, Realist painting or "eye-ball painting" or "Post-Modernist Realism." For students interested in realistic painting. Visits to all students' work-spaces, frequent trips to galleries, museums. Advanced painting students preferred. Acceptance by interview and portfolio presentation at Registration.

Painting Out of Your Head, P-54

Schwartz

rs pm (Fall)
is a course dealing with the use of
agination in the painting process for
se who may be shifting back and forth
ween realism and abstraction—for
y abstractionists and uneasy realists
e. Without being dogmatic, an attempt
be made to define that area of quality
ch avoids both illustration and decen-
ion in the search for an artistic
science.

Life on a Large Scale, P-55
wartz

rs pm (Spring)
ments of form, space, and color are
anded from P-27 by means of a large
-life or "roomscape" with a freer, more
nterly approach.

**Painting Demonstration for Painting
dents, P-56**

eres
rs am & Fri am (both sessions
ired)
echnical workshop with intense indi-
ual instruction designed to expand the
nter's "vocabulary" of paint usage. Each
k one student will have an individual
ultation concerning a proposed
nting. He or she will then execute this
k, with the instructor's supervision, in
Friday morning demonstration, provid-
a group learning experience which all
dents are encouraged to attend. A
mmunity space is available for demon-
strations, but no permanent work spaces
assigned to students in connection
this course. Beginning and
vanced students.

Experimental Painting, P-64

ley
am
en your work has reached a level
ere you are no longer a beginner, but
viously not yet "advanced," the next
or step is often based on a change in
y or all of the following: subject matter,
is, material, format, even the addition
a third dimension. Individual tutorial
visions and group critiques will help
u through such changes. Entrance to
course is by permission of the instruc-
after a portfolio review. Some studio
ace will be assigned but students may
e the class if they have other space to
rk in.

Artic Seminar, P-66

ubas
is am
seminar/critique—sometimes taking
ce in its assigned space, sometimes
iving into studios—focusing on the
blems of making a painting. Students
l be encouraged to seek out and con-
ent the central issues of their art and to
olve new solutions.

Landscape Painting, P-67

ley
rs pm
e land continues to be a relevant,
al source for artists—our changing
ceptions of the environment provide
sh content for painters. Painting the
dscape in mid-winter in an urban art
ool adds an extra challenge. We will
e drawings, photographs, and the
agination as partial solutions to the
blems presented by inclement condi-
ns. In the bleakest parts of December
ough March the instructor will assign

class problems. When weather permits
working field trips will be held. This is
a studio class for beginners and near-
beginners. Media: oil, acrylic, and/or
watercolor.

Painting, P-70

Antic
Tues am & Wed am & Thurs am
This is a three-day-per-week class. The
students may work from the model, from
a still life, or from the imagination. In all
cases, the emphasis is on developing a
personal approach to painting. Accep-
tance by interview and portfolio presen-
tation at Registration.

Painting: Personal Image, P-72

Bergstein
Wed pm & Fri pm
A course for those with some painting
experience who wish to explore the visual
complexities of developing an authentic
personal image. Emphasis will be on dis-
covering one's own taste and on pushing
it to higher and higher levels of sophis-
tication. Composition, drawing, and
aspects of technical painting will be
considered as important tools in the
development of an individual vision.
Slide lectures and critiques will aug-
ment studio work.

Oil Painting—The First Step, P-75

Sibley
Wed pm (Spring)
This class will be taught through a series
of related exercises that assume no prior
knowledge of oil painting. By the end of
the course students should be able to
paint independently in a direction of their
choice. Enrollment limited to 15 students.

Fundamental Painting Process, 2 KA
2.05/2 KA 1.05

Kaji Aso
Available through Continuing Education
Saturday classes. (Sat 9 am to 12 noon
and/or 1 pm to 4 pm.)
Formerly published as "P-21" in the Day
Division program.

We will explore the whole process of
painting, from finding the subject and
preparing it for the transformation onto
the canvas through drawing and color
processes and the proper use of media
and tools. (Most often, the subject will
be a still life.) At each session, a short
lecture will be given and students will
express their basic ideas about art and
life, focusing on Eastern and Western
philosophies and on today's phenom-
ological thought. Day School students
must apply through the Continuing
Education Office.

Photography

The variety of subjects and instructors
in the Photography department ena-
bles a student to select a course or
combination of courses to correspond
with his or her interests and involve-
ments. Students with long-range
interests in photography are strongly
encouraged to study with a variety of
instructors in order to broaden their
visual and technical vocabularies. A
one-semester service course, "Expo-
sure," teaches basics as a tool for art-
ists in other media. "Foundation I and
II" is a more extensive basic course for
those wishing to explore the medium

as a viable artform. Intermediate and
advanced courses give students the
opportunity to discover and pursue
their own direction and to explore spe-
cific subjects such as view camera,
non-silver processes, instant photo-
graphic materials, fine printing, visual
books, and other forms of presenta-
tion, documentary and color photog-
raphy. Facilities include a main dark-
room with six Beseler 45 MCRX
enlargers, five Beseler 23C enlargers,
and an 8 x 10 Elwood enlarger; an
advanced individual black-and-white
darkroom with a Leitz Focomat 3C
enlarger; and three fully equipped
individual color darkrooms. A variety
of cameras is available for specific
classes—4 x 5, 2¼ x 2¼, and 8 x 10
formats, etc.

Faculty: William Burke, Bonnie Donohue,
Jim Dow, Elaine O'Neil, Sandra Stark.
Visiting Faculty: John Reuter.

Exposure to Photography, PH-1A

O'Neil (Fall), Stark (Spring)
Tues 12-2 pm
A one-semester course dealing with
the basics of photography, specifically
designed for those not concentrating in
the medium. Subjects covered are the
use of the camera and light meter; how
to process black-and-white slides; and
how to make color slides of painting,
sculpture, and other art work. Students
need a 35mm camera to which they have
consistent access. Repeated second
semester. Limited to 20 students.

Foundation Photography I, PH-2

Donohue (Fall), Dow (Spring)
Tues am & Tues pm (both sessions
required)
The introductory course for those
interested in photography itself. Pre-
requisite for all area courses except PH-1.
We will cover basic black-and-white work,
including camera technique, film expo-
sure with and without light meters, film
developing, and printmaking. Through
class problems and group criticism we
will explore photography's potential as a
creative medium. Adjustable camera and
class participation required. Repeated
second semester. Limited to 15 students.

Foundation Photography II, PH-2A

Dow (Fall), O'Neil (Spring)
Tues am & Thurs am (Fall) (both sessions
required)
Mon am & Wed am (Spring) (both sessions
required)
Advanced exposure, film-developing,
and printing techniques will be covered.
Class problems and individual projects
will encourage the beginnings of per-
sonal vision in photography. Prerequisite:
Foundation I or equivalent. Limited to 15
students.

Intermediate Photography, PH-3

Stark (Fall), Donohue (Spring)
Mon pm & Wed pm (both sessions
required)
A year-long course of technical and aes-
thetic problems designed to acquaint stu-
dents with various possibilities for their per-
sonal work. Critical sessions alternate with
lab sessions. Prerequisite: two semesters
of photography. Consent required if experi-
ence is less than two semesters.

Day School Courses

Advanced Printing: Black-and-White or Color, PH-4B

Dow & O'Neil

Fri am & Fri pm (both sessions required)

A one-semester, all-day workshop in the range of skills needed to carry through finished work. We start with the bare-bones bottom, exposure tests, and carry on through contrast control in film and paper, developers, additives, photo-chemistry, dodging and burning, color correcting and changing, alternative print processes from brown to platinum, toning, bleaching, and on. In short, a class that shows you possibilities and then gives you the time to try them under supervision. We will end the semester by producing a class portfolio from scratch. Only take this class if you are prepared to attend each session and work. Demonstrable experience required for admission. Limited to 12 students.

Color Photography (Printing), PH-22

Stark (Fall), Donohue (Spring)

Tues pm (Fall)

Wed am (Spring)

An exploration of color as an expressive dimension of the photographic image. Students will be given a thorough grounding in the techniques of shooting and printing. Limited to 15 students. Admission by consent.

Non-Silver Processes, PH-24

O'Neil

Mon am & Mon pm (Fall)

This course will explore Xerography, gum-printing, hand-coloring, cyanotype, brown print, magazine transfers, Kwik Proff, images on cloth, and the use of these techniques to create works outside the accepted photographic format. Since most of these processes require a knowledge of basic photographic techniques, the class will be limited to students at or above the PH-2A level, or by consent.

Large Format & Lighting, PH-26

Dow

Mon am (Spring)

Introduction to the use of the view camera and all forms of lighting, both natural and artificial. Students pair off on a 4 x 5 camera for the semester. Class work will be a series of exercises designed to acquaint you with the possibilities of the equipment and techniques considered. Satisfactory completion of the weekly assignments will gain the student access to the Polaroid 20 x 24 Studio in the spring semester. It is recommended that one take PH-26 and PH-4B in tandem as they cross-refer often. At least one full year of black-and-white photography and demonstrated skill are required for admission. Limited to 14 students plus any student with his/her own equipment.

Documentary Photography, PH-28

Burke

Mon am & Wed am (Fall)

Tues am & Thurs am (Spring)

An introduction to the history and skills of the documentary photographer. Students will record, describe, and interpret a phenomenon of their choice, with the approval of the instructor. Technical competence is a prerequisite, since the course will be primarily concerned with imagery and information. The first semester in the Fall is a prerequisite for the second sem-

ester in the Spring. Admission by portfolio at final registration in September.

Visual Books, PH-35

Donohue

Thurs am & Thurs pm (both sessions required)

This course will deal with the development of ideas and images into book form, with emphasis on transitions and format utilization. Individual, one-of-a-kind books will be stressed, but aspects of production books will also be covered. Basic bookbinding techniques will be included, as will various means of producing images on the page.

20 x 24, PH-39

Reuter (Fall), TBA (Spring)

Wed am & Wed pm

Hands-on experience with Polaroid products in a studio situation as preparation, then work with an actual 20 x 24 Polaroid camera. Admission is by consent of the instructor. Prerequisite: PH-38.

Photography for Graphic Designers, PH-40

Stark

Tues pm (Spring)

A one-semester course to introduce various photographic techniques to design students, with the aim of expanding the student's creative use of the photographic image. Some techniques to be included are: darkroom image manipulations, hand coloring, an introduction to studio work, and the use of artificial lighting. Working knowledge of basic black-and-white photography techniques is absolutely necessary. This course may be taken in the same semester as Foundation II, but completion of Foundation I is a prerequisite.

Advanced Photography Critique, PH-43

Wed pm

Donohue & Dow (Fall)

O'Neil & Stark (Spring)

Class members must be open to a constructively critical environment. They must be willing to look at, and engage in dialogue about their own work and the work of others. They should be committed to carrying through definable ideas and goals. We will be seeking a common language through which we may speak about what we are attempting to communicate through our photographs. Attendance at all classes is required. Class is limited to 12 people. Prerequisite: Intermediate Photography (PH-3) or permission of instructors.

Printmaking

This area offers a wide range of courses, from beginning printmaking to advanced workshops. These include courses in specific media such as etching, lithography, and silkscreen printing, in which photographic as well as traditional techniques are taught. Facilities include relief intaglio, stencil, and lithographic equipment. The area has five litho presses (to 32" x 48" bed size), three etching presses (to 36" x 60" bed size), a darkroom with a 14" x 17" reproduction camera, and large photostencil burning equipment.

Faculty: John Brennan, John Clift, Charles Milson (on sabbatical leave,

1985-86), Walter Pashko, W. Peter Scott
Visiting Faculty: Christine Jacobsen.

Beginning Lithography, G-1

Brennan

Tues am & Tues pm (both sessions required)

A course in the various techniques and methods of stone and aluminum plate lithography. A series of problems and demonstrations will be given to establish and explore solid working knowledge of the processes. Drawing and design, the use of space, form, light, and texture are important integral parts of this study. Regular attendance is essential.

Advanced Workshop, G-4

Pashko

Fri am

A workshop to give the advanced student time for experimentation and work. The instructor will be available for conceptual discussion and technical assistance.

Beginning Printmaking, G-13

Pashko

Mon am & Mon pm (both sessions required)

A course for inexperienced students to gain a working knowledge of printmaking techniques and printshop procedure. The course will introduce intaglio (etching), monoprinting (with stencil and relief), and, if time permits, lithography. All demonstrations and lectures will be given during the morning session, but both sessions are required as working time in class is needed for the student to benefit from the course. The instructor will be present at both sessions. A one-semester course may be repeated in the second semester.

Etching, G-14A

Jacobsen

Thurs pm

For both beginning and advanced students, this course will cover the rudiments of changing the plate's surface and the investigation of various inks, grounds, acids, and stop outs. We will cover basic etching, engraving, and drypoint, and give a better understanding of the use of viscosity and multiplate printing to advanced students. Special stress on the conceptual aspects of the media will encourage students to investigate techniques, to develop an easy flow of ideas, and to explore personal subject matter.

Etching, G-14B

Scott

Tues pm

This course is designed for beginning and advanced students. A variety of techniques, black and white, will be covered. There will be a particular attention to monoprinting techniques in combination with the intaglio plates.

Beginning Silkscreen, G-15A and G-15B

Clift

A: Mon am

B: Mon pm

Basic silkscreen printing skills, using tusche and glue, stencils, cut film, etc. The emphasis will be on printing methods at the outset, but as skills develop design will be a major consideration. Specific problems will be given and group criticisms held regularly. (Students will be responsible for purchase of necessary supplies.)

Advanced Silkscreen, G-16

Advanced silkscreen skills. Experimentation will be encouraged and group criticism will occur regularly. Photosilkscreen techniques will be taught as an adjunct to this course. (Students will be responsible for purchase of necessary supplies.)

Advanced Lithography, G-18A & G-18B

This course is concerned with the development of ideas into visual statements using the lithographic medium. We will feature technical demonstrations and problem-solving to strengthen printing skills, as well as slide presentations, guest artists, and visits to other shops. Minimum plate lithography and the photo-lithographic process will be introduced and explored. (Portability and relative simplicity of processing are great advantages of the metal plate techniques and often prove extremely useful for large development.)

Printmaking, G-33A, G-33B & G-33C

Printmaking for painters or painting for printmakers. A new process will be introduced every second week, stimulating students to investigate the media, to develop an easy flow of ideas, and to explore personal subject matter.

Printmaking Workshop, G-37

Printmaking workshop period, with instructor present, for work in any printmaking medium.

Individual Consultation, G-39

Printmaking area every Friday afternoon offer individual consultation to any printmaking student. Criticism will be entered on the work's strengths and weaknesses.

Printmaking, 3 MS1.10

Printmaking available through the Continuing Education Evening School to be offered on Monday and Tuesday from 6:30–9:30 pm. Interested full-time Day School students must inquire at the Continuing Education office for enrollment in this course at no extra cost.

Sculpture

Facilities: Facilities include four oxy-acetylene stations, two arc welders, reciprocating hack saw, access to pipe, pipe benders, and forge.
Food: The School's wood shop is fully equipped with lathes, band and table saws, a joiner, a planer, sanders, air-powered chisels, and grinders, as well as portable equipment.

Faculty: Courtland Bennett, Willard Popple (on leave 1985–86), Fritz Buehner, Mags Harries (leave of absence, Fall semester), Joyce McDaniel, and Wills.

Visiting Faculty: Alice Aycock, Nancy Grossman, Judy Haberl, Harmony Hammond, Richard Nonas, Susan Smyly, Michael Timpon.

Woodshop Monitor: Alex Gantos.

The Figure in Space, S-31A through S-31E

Bennett
Read individual course descriptions thoroughly.
A. (Fall) & B. (Spring): *Beginning Group*: Thurs pm & Fri am (both sessions required)
C. *Advanced Figure*: Wed am & Fri pm (both sessions required)
D. *The Head*: Wed pm & Thurs am

The presentation of the figure as a viable sculpture concept. As the most common format in the history of sculpture, the human form is like an ancient language. Our task is to use and renew this language, building a personal and unique vocabulary with which to speak significantly of today, tomorrow, and all time.
A. (Fall) This is the *Beginning Group*. Students will be given a series of figure-oriented design problems conveying the wide variety of issues confronted in working with space and the figure to make sculpture.

B. (Spring) Concentration on figure studies from the model, incorporating the information from S-31A. The student will work at exploring the language of the figure with the intention of making it his/her own. Experimentation will be encouraged and in fact demanded.

C. In the *Advanced Figure* session, students will be working in life-size scale. This course is designed for students interested in working predominantly with the figure and into experimenting and exploring a wide variety of approaches to it. Limited enrollment.

D. *The Head* will be a course devoted entirely to the study and exploration of the head as sculpture, portrait, and vehicle of expression. Experimentation in approach, concept, and technique will be encouraged.

Wood Fabrication, S-50A, S-50B, & S-50C

Buehner
A: Tues am
B: Tues pm
C: Wed am
The emphasis in this beginners' course is on wood construction. We will explore the technical and expressive possibilities of wood sculpture through a series of assigned problems. A brief orientation period and an introduction to the safe and proper use of tools will be included.

Beginning Welded Steel Sculpture, S-56

McDaniel
Tues am
This is a course to explore sculpture making through welded steel construction. A series of assigned projects are designed as departure points to enable students to accomplish at least two goals: 1) to acquire technical skills of welding and cutting steel, and 2) to develop a personal approach to making sculpture of steel; to conceive and execute clear sculptural statements. In addition to specific projects, there will be articles to read, issues to discuss, and slides to view. Materials and tools are supplied;

wear a pair of sturdy boots and bring your own sense of humor.

Four Sculptors, S-61

Grossman, Nonas (Fall)
Hammond, Aycock (Spring)
Thurs am & Thurs pm (both sessions required)

An advanced sculpture seminar/workshop consisting of four six-week sessions, each led by a visiting sculptor. The format, readings, projects, problems, and assignments will be designed by each of the visitors for his/her six-week visit. (The course will be organized and overseen by a member of the sculpture faculty.) These visiting artists bring additional breadth and scope to the sculpture area. Admission by consent of regular sculpture faculty.

Drawing for Sculptors, S-63

Buehner
Mon pm
Drawings by sculptors have often been overlooked; yet artists Rodin, Kollwitz, Moore, Marini, Smith, Giacometti, Andre, Morris, LeWitt, Singer, and Frank are among the many sculptors who made drawings for their own sake and not necessarily as a means for preconceiving sculptures. In the work of such artists, drawing and sculpture exist as parallel art forms developing a common conceptual field. Students will use a variety of materials, tools, and techniques to complete assignments and produce independent work. Regular critiques will be a mainstay of the course. The work of the artists mentioned above will be considered. Our goal will be to open drawing's expressive possibilities to sculptors.

Individual Consultation, S-64

Harries
Tues 6:30–9:30 pm (Spring)
For students who wish to investigate an idea independently, or for those students who find their work in a place where it seems to "fall through the cracks." Individual weekly guidance through critiques and assignments aimed at directing or focusing the student's efforts toward a goal or goals. Students not concentrating in sculpture are also welcome. Enrollment by consent. Present portfolio to instructor at Registration.

Smoke Rings—Sculpture, S-65

Wills
Thurs am
A course based on memory and contemplation. In small scale, using plaster and cardboard to begin with, we will reconstruct from memory places and things of personal knowledge. Through a series of experiments, from minute examination to gross distortion, we will seek to produce a set of images generated from students' experiences. Simple structural techniques and their uses will be demonstrated.

An Object A Week, S-69

Haberl
Wed am (Fall)
Each week each student will be given an object to think about and respond to in a sculptural way. Every student will have the same object and every class session will involve the dialog which that object has created. There will be 10–12 objects given. The last two weeks will be concerned with an overview of the body of work of each student and its connections

Day School Courses

to his/her thought processes. Students interested in this course should also consider S-84, Contemporary Deities: Sculpture, offered in the Spring semester, 1985-86.

Free Modeling Figure Studio, S-75

No Instructor

Tues pm

This class is conducted without an instructor in order to foster independence, freedom, and experimentation in clay modeling. A live model will be available. Students registered for this course should either have previous experience in working from the figure (any medium) or be enrolled concurrently in any course which is concerned with working from the figure.

Advanced Wood Fabrication & Sculpture Seminar, S-76

Buehner

Wed pm plus one additional studio period

Exploration of sculptural ideas in wood—carved, laminated, constructed, glued, nailed, screwed, doweled, leaning, hanging, resting, painted, stained, rough, smooth . . . Prerequisite: S-50A or S-50B Beginning Wood Fabrication or equivalent knowledge of tools and basic joining techniques. Admission by consent of the instructor. This course is open to students working in all sculptural mediums.

Office Hours—Sculpture, S-77

Wills

Thurs pm

Individual consultation for students working in three-dimensional media.

Advanced Steel Sculpture Problems, S-81

McDaniel

Tues pm

This course is for students who have achieved technical competence in welding, cutting, and construction and want to explore other issues, both practical and theoretical, which relate to making steel sculpture. Among the practical concerns will be problems of scale, surface finishes and color, combining materials, and utilizing forged steel. Theoretical issues will include developing a personal vocabulary, exploring stylistic issues, abstract vs. representational, and examining the historical tradition of sculpture in general and steel sculpture in particular. There will be problems to solve, articles to read and discuss, slides to view, and field trips to take.

Lightweight Construction—(3-D), S-83

Wills

Wed am

A class in the connections between the practical and the aesthetic. Working with construction techniques in the area of strength versus weight considerations, the class will solve a practical problem: each student will assemble a small balsal tissue paper model airplane and prove the solution by flying it. Aesthetic considerations provided by the experience will be used in later variations on the initial forms. Kits provided; students need scalpel or razor blades, 2' x 3' 1/2" homasote, saran wrap, straight pins. Class is limited to 10 students.

Contemporary Deities: Sculpture, S-84

Harries

Mon am & Mon pm (both sessions required) (Spring)

An additive and totally eclectic sculpture course. What are our contemporary deities? Instead of taking on the formalisms of primitive art, we will reinterpret and/or reinvent the deities of a consumer society, using contemporary imagery and/or mass-produced items as materials. Materials might be telephone books, rubber tires, safety pins, etc., etc., etc.

Dependencies, S-85

Harries

Tues am & Tues pm (both sessions required) (Spring)

This is a hands-on course. The students will be the physical properties of materials to create a truth or fiction using gravity, weight, tension, fragility, etc. Appropriate to any who are interested in developing a palette of materials.

S-86 TBA

Smyly

Mon am & Mon pm (Fall)

Text TBA

S-87 TBA

Timpson

Tues am & Tues pm (Fall)

Text TBA

Sculpture: Carving in Stone and Wood,

7 BD 1.05/7 BD 2.05

Bernadette D'Amore

Available through Continuing Education

Saturday classes. (Sat 9 am to 12 noon

and/or 1 pm to 4 pm.)

Exploring the universe of three dimensions through carving is a very special way to encounter form, line and volume. Through the subtractive technique of carving, a mass of material is reduced in size until the essence of the form is attained. Knowledge of the sculpture is arrived at in a direct way, and the carver develops a familiarity with shape "full from the inside." This is valuable learning for sculptors and all visual artists, and enhances one's ability to create work of visual and tactile depth and dimension.

The course will cover instruction in the techniques of stone and wood carving from the roughing out of a piece to the final finishing. Sharpening and maintenance of tools is included. The initial approach taught will be to use traditional hand tools with the student's choice of hard or soft stone or wood. Also available in the second half of the course will be access to power tools. Books, films and slide presentations by the instructor will be used to familiarize the students with the history of carved sculpture. Although stone and wood are two of the oldest sculptural media, they can be used in unique ways. Students will be encouraged to experiment and find their own personal language in their chosen material. Interested Day School students must apply through the Continuing Education Office.

Stained Glass

The history of this medium in the Western tradition reaches back to the eighth century; yet stained glass remains a valid contemporary art form. Stained glass courses are designed to encourage students to explore the medium in depth, and will focus upon

glass as a medium of light and upon its environmental potential.

Faculty: Elizabeth Quantock

Stained Glass, SG-1

Quantock

Mon am & Mon pm (both sessions required)

Students will learn the techniques of producing a leaded glass panel and become acquainted with the unique qualities of glass, its affirmations and its limitations. The approach is traditional with respect to the use of material, but not in content. Previous experience in the organization of visual elements is desirable.

Architectural Stained Glass, SG-2

Quantock

Tues am

Open to advanced students only, this course will study stained glass in conjunction with architecture and as an environmental art form. Design problem for stained glass in actual architectural spaces, presentation of proposals, discussions, and field trips will culminate in a final show of individual finished space incorporating the use of glass as a primary environmental element.

Advanced Stained Glass, SG-3

Quantock

Tues pm

This class is open to all students who have completed one leaded stained glass panel. Painting, laminating, layering, sandblasting, fusing, and slab glass techniques are some of the advanced methods which may be explored in this class. (For beginning students with schedule problems this section may be used as an afternoon session for SG-1.)

Video/Performance

In the video studio individuals and groups can explore 1/2" color and 3/4" color video production. Regular critiques and seminars take place, with showings of tapes from local, national and international artists. The general aims are the development by the students of aesthetic judgement and practical technical knowledge in 1/2" and 3/4" systems. The studio has color 1/2" portable equipment, two-color camera switching in 3/4".

Faculty: Jane Hudson, Jeffrey Hudson

Video/Performance, V-1A through V-1E

Jane Hudson & Jeffrey Hudson

A: Mon pm (Jeffrey Hudson)

B: Tues am (Jane Hudson)

C: Tues pm (Jane Hudson)

D: Wed am (Jeffrey Hudson)

E: Thurs pm (Jane Hudson)

These workshops are designed to familiarize the student with the production of art tapes using both studio video equipment and the Portapak. Attention is given to image selection, sound manipulation, performance sequences. We will be concerned with self-expression through the immediacy of the video experience. Opportunities for solo works and group productions. (V-2 Video Seminar, is required of any student enrolled in V-1)

Video Seminar, V-2

Jane Hudson & Jeffrey Hudson

Wed pm

seminar will be used for criticism of student work and as a forum for examination of the brief history of video art through the viewing of artists' works (Nam June Paik, William Wegman, etc.). We will also consider criticism from art periodicals and related materials. (May be taken independently, but required of students in V-1 classes.)

Advanced Video/Performance, V-3

John Hudson

3 credits

The emphasis of this course will be to develop the acquired technical skills, and to develop capacities in lighting, storyboarding, characterizations, and advanced post-production techniques. Periodic assignments will be given. Peer-review critical skills will be developed by monthly seminars. Equipment available: color-camera switching, gen-lock in 3/4" video; RM-440 3/4" editing system; 3/4" portable equipment for location. All materials for production (tape, sets, costumes, etc.) must be provided by student. Lab fee may be required. NOTE: Prerequisite: one year or equivalent in video production. Admission subject to faculty approval.

Professional Education Courses

The following courses taught at the Museum School by Tufts faculty are professional education courses required for State Teacher Certification and are a part of the Bachelor of Science in Education degree requirements.

Elementary Art Education, Grades K-9, EDS 175

Designed to introduce child development and child art with a focus on readings from child behaviorists. Oral communication skills and teaching methods for the effective elementary and middle school teacher will be stressed. Critical study programs in art for children through research, visits to nearby sites, individual field placements, for a minimum of thirty hours, with a separate weekly seminar for discussion. One and one-half courses.

Elementary Art Education, Grades K-9, EDS 176

Program writing in elementary and middle school art education with emphasis on curriculum development, lesson plan writing, evaluation, special needs children, and materials, physical space, budget and classroom management. Critical study of elementary and middle school curricula in art through research, visits to schools, individual field placements, for a minimum of thirty hours, with a separate weekly seminar for discussion. Prerequisite: EDS 175. One and one-half courses.

Secondary Art Education, Grades 5-12, EDS 177

Formulation of a personal philosophy of education through examination of its development from historical, psychological and social points of view, and the study of child and adolescent art. Written and oral communication skills for the effective secondary art teacher will be stressed. Critical study of programs in art

for children and adolescents through research, visits to nearby sites, individual field placements, for a minimum of thirty hours, with a separate weekly seminar for discussion. One and one-half courses.

Secondary Art Education, Grades 5-12, EDS 178

Based on his or her philosophy of art education, the student will create curriculum for a year-long course at his or her chosen grade level. Classroom management skills, integration of arts, evaluation criteria and procedures, individualizing programs and methods and materials will be explored. Critical study of middle and high school curricula in art through research, visits to schools, individual field placements, for a minimum of thirty hours, with a separate weekly seminar for discussion. Prerequisite: EDS 177. One and one-half courses.

Practicum/Student Teaching in Elementary Art, Grades K-9, EDS 173-174

Supervised full semester student teaching experience in art at the K-9 grade level in selected schools. Consideration of teaching objectives, curriculum development, needs of students, motivation, classroom management, and evaluation criteria will be an integral part of the practicum. Regular on site observation by the college instructor and a weekly related seminar for discussion and problem solving. Prerequisites: Three courses in Elementary Art Education, including substantial pre-practicum field experience at the K-9 grade level.

Practicum/Student Teaching in Secondary Art, Grades 5-12, EDS 173-174

Supervised full semester student teaching experience in art at the 5-12 grade level in selected schools. Consideration of teaching objectives, curriculum development, needs of students, motivation, classroom management, and evaluation criteria will be an integral part of the practicum. Regular on site observation by the college instructor and a weekly related seminar for discussion and problem solving. Prerequisites: Three courses in Secondary Art Education, including substantial pre-practicum field experience at the 5-12 grade level.

Educational Psychology, EDS 002

Richard A. Brown, Ph.D.

A survey of psychological topics relevant to education including motivation, learning, developmental psychology, evaluation, individual differences, mental health, social psychology and creativity.

The course begins with a discussion of utopian accounts of education, focusing on underlying issues including freedom and discipline, aesthetic vision and intellectual concepts. Seminar format.

Day School Calendar 1985/1986

First Semester

Registration, September 4, 5, 6

Classes Begin, September 9

Holidays:

Columbus Day, October 14

Veterans Day, November 11

Thanksgiving, November 28-29

Review Boards, December 9-20

Winter Recess, December 23 through January 5

Review Boards (cont.), January 6-10

Semester Ends, January 11

Second Semester

New Student Orientation, January 16

Registration, January 17

Classes Begin, January 21

Holidays:

Martin Luther King Day, January 20

Washington's Birthday, February 17

Spring Recess, March 3-9

Patriot's Day, April 21

Review Boards, April 26 through May 16

Semester Ends, May 16

Commencement, May 23

How the School Operates

The School of the Museum of Fine Arts, a department of the Museum of Fine Arts and affiliated with Tufts University, was established in July, 1876, and the first classes were held in January, 1877.

At the Museum School, students construct their own course programs on an elective basis, with advice from teachers and administration members. The only limitations in this elective system are the prerequisites stipulated for some courses. The School recommends basic courses for students who need foundation work in any studio area.

Although the School has no mandatory foundation program for first year students, it is strongly recommended that those entering directly from high school or with very limited previous art training enroll in the Foundation Workshop. See description under course number FW-1 on page

Other basic or introductory courses should be scheduled as appropriate.

Many studio courses operate as open workshops in which students with a high degree of self-motivation usually do best.

Course teaching methods range from structured classes, with regular attendance, to individual instruction for work done independently outside the School, with periodic visits by the teacher. The School does not have a department structure.

Each student's work is evaluated at the end of each semester by a Review Board made up of teachers and students. The student being reviewed participates in this evaluation. During the review the student is given advice and criticism, credits are assigned for the work presented and a written evaluation is placed in his or her file (letter grades are not given for studio courses). Students advance on an individual basis. In some cases extra credits are granted for exceptional accomplish-

ments, permitting a student to graduate in less than the usual four years.

Objectives of the School

The School offers professional training in a wide range of visual arts. Both concepts and technical excellence are stressed. A broad spectrum of quality resources is provided in terms of equipment, a faculty of practicing artists and the Museum of Fine Arts itself. We encourage students at all levels, as developing artists, to plan their goals, directions and methods and to find supplemental resources and experiences outside of the School. Free communication among students, teachers, and administrators is one of the School's basic aims. We attempt to create an environment where students will discover the seriousness of their personal commitment to become professional artists.

Tufts University Affiliation

The School is proud of its major academic affiliation with Tufts University. Tufts was founded in 1850, and has an international reputation for the excellence of its educational programs. Degree candidates on both undergraduate and graduate levels are enrolled at Tufts University as well as at the Museum School, and thus have access to the wide range of academic resources of that institution. For the convenience of the students, some of the required undergraduate academic courses are taught in the Museum School; others are given on the Tufts campus in Medford.

Progress Requirements

Diploma students must accumulate 120 studio art credits and degree students 90 studio art credits plus the required academic courses for the B.F.A. or B.S. in Ed. degrees.

If a student does not have a review board for two consecutive semesters, or fails to earn at least one half of the normal credit

in an academic year, that person must have a re-review board and be awarded a minimum of one half of the allowable credits to be eligible to register for another semester.

Minimum Grades: Studio work is not given letter grades. In academic courses a grade of "C" or better is passing; a few conditional pass grades of "D" may be permitted.

School Government

The standing committees of the School, made up of administration members, students and teachers, meet regularly to study the School's goals, curriculum and problems. Proposals voted for by the School's Executive Committee become part of the School's program. Each student teacher and administration member has an equal opportunity to join committees.

Accreditation

The School of the Museum of Fine Arts is a member of and accredited by the National Association of Schools of Art and Design. It is recognized by the Department of Education as an institution of higher education; accredited by the United States Department of Justice for foreign students, and by the Veterans Administration for training under Public Law 550 and Chapter 35, Title 38, United States Code. The School is affiliated with Tufts University for its Bachelor of Science in Education, Bachelor of Fine Arts, and Master of Fine Arts degree programs. Degree candidates are enrolled in both institutions and receive their degree from Tufts. Tufts University is regionally accredited by the New England Association of Colleges and Secondary Schools.

In addition, the B.S. in Education degree program is approved by the Massachusetts Board of Education. This approval provides reciprocal certification privilege with approximately 31 other states.

David Austin, Faculty
Pin, 18K, 22K, 24K
Yellow Gold, Pearl
Actual Size



Susan Mampre, Student
Paper Armor
Mixed Media



John Clift, Faculty
A Place in the Sticks
Enamel on Aluminum



(Please Print)

Name: _____

Date of Birth: _____

Soc. Sec. Number: _____

Home Address: _____

Zip Code: _____ Phone: _____

Local Address: _____

Zip Code: _____ Phone: _____

High School Attended: _____

Graduation Year: _____

Please list any schools attended full time beyond high school level, giving number of years attended, degrees or certificates received, etc.

Other training in art: _____

If you have previously filed a Museum School admissions application, state when:

Have you previously registered through Museum School Continuing Education?

Weekday Courses? No Yes When

Evening or Saturday School? No Yes When

Summer School? No Yes When

Area of major art interest: _____

Name of Parents, or Guardian (state which): _____

Parent's or Guardian's address: _____

Zip Code: _____ Phone: _____

This application is for (check one):
1st Year Level Studio Art ☐
Advanced Standing Studio Art ☐

This application is for classes beginning (month): _____ (year): _____

If entering under the "G.I. Bill," please give Claim Number: _____

Through what source did you learn of the Museum School?

If you talked with a Museum School Representative at a Portfolio Day or other event, please state time and place here: _____

Have you visited the Museum School?
☐ Yes ☐ No

If you have a physical or mental handicap, or if you have had professional treatment for a physical or mental illness during the past five years, please briefly describe on a separate sheet and check here. ☐

Nationality if not U.S. Citizen: _____

Ethnic Survey (Required by Federal Government)

☐ Non-Resident Alien ☐ Black Non-Hispanic
☐ Asian or Pacific Islander ☐ Hispanic
☐ American Indian/Alaskan ☐ White Non-Hispanic

Portfolio Return Delivery

If you wish to have your portfolio returned to you by express collect, please print full address below. It must include **street number** as well as street name (Express will not deliver to a box or R.F.D.).

Signature of Applicant: _____

Date: _____

If you are interested at this time in the Combined Five-Year Double Degree Program with Tufts University, please check here. ☐

A \$25 application fee (non-refundable) must accompany form. Make checks payable to: School of the Museum of Fine Arts.

Use a separate 8 1/2" x 11" sheet to explain any special circumstances or information which is not evident in the portfolio, application form or transcripts, and which you feel should be considered by the Admissions Committee. Please be brief.

Your application is not complete until we have received:

1. This application form.
2. Application fee.
3. Transcripts from high school and any colleges attended.
4. Portfolio of art work. (Contents optional with applicant.)

Important: If you intend to apply for financial aid, please see the Financial Aid section of this catalog. Your application for aid, as well as for admission, must be completed by *March 15*. To allow processing time at the College Scholarship Service or the American College Testing Program, your FAF Form and Supplement should be filed with them by *February 15*. Supporting documents should be sent directly to the Financial Aid Office at the School by *March 15*. FAF Forms are available through secondary school Guidance Offices or the Museum School Financial Aid Office.

For Official Use Only

Date application fee paid: _____ Receipt No. _____

Decision: _____

Date deposit paid: _____ Receipt No. _____

***Application to the Tufts degree program** is made separately, usually in the first year (see page 24).

Financial Aid

Needs Analysis

is the policy of the Museum School, in order to maintain an equitable distribution of available scholarship funds, that all financial assistance will be awarded on the basis of financial need. To this end, the Application forms and supplements processed by the College Scholarship Service (CSS) and the American College Testing Program (ACT) are utilized to determine the basic eligibility of the applicants for aid.

The concept of needs analysis is an effort to determine, utilizing students and/or family financial data, the ability of each student to contribute toward his/her educational cost. Although changing circumstances may alter an applicant's financial situation (for which adjustments can be made), these needs analysis systems do provide a basic perspective of the student's financial need.

To determine the amount of aid to an applicant, his/her financial needs analysis results will be compared to the financial needs of other applicants. Awards will be made according to need and the availability of funds. Eligible applicants may receive one of more types of aid each year, depending on individual need.

To receive primary consideration for financial aid, the following items are required by March 15th:

Note: All necessary forms referred to below are available in the Museum School's Financial Aid Office. College Scholarship Service (CSS) and the American College Testing Program (ACT) application forms and supplements should also be available through secondary school Guidance Offices after November 1. The CSS or ACT Application Form and supplement should be mailed to those agencies prior to February 15th to allow time for processing before the Museum School's deadline of March 15.)

A MUSEUM SCHOOL APPLICATION OR FINANCIAL ASSISTANCE.

THE FILING OF AN APPLICATION FORM AND SUPPLEMENT (FAF or FFS) is approved by the Office of Education through either the College Scholarship Service or the American College Testing Program (both include the application for the Pell Grant Program). Applicants completing the Application Form and Supplement should be certain to complete the form with the appropriate state overprint to receive consideration for a State Scholarship. The Museum School College Scholarship code number is 3794.

FINANCIAL AID TRANSCRIPT. Financial aid transcripts are required from EACH previous college or professional school attended even if you did not receive financial aid. These forms are available in the Museum School Financial Aid Office.

ALONG WITH THE ABOVE ITEMS, ONE OF THE FOLLOWING IS ALSO REQUIRED: If you are a dependent, a copy of your parents' 1985 1040, 1040A, or 1040EZ Tax form.

For parents or students who did not file an income tax form for 1985, must submit a statement explaining their financial situation in 1985. This form is available in the Financial Aid Office.

5. COMPLETED APPLICATION FOR ADMISSION to the Museum School, including portfolio. (see Day School Admission Requirements)

Incomplete applications or errors in preparation by the applicant or parent(s) may result in disqualification of the applicant. It is the student's responsibility to complete the application as directed, and to check with the Aid Office to ensure that all forms have been received.

Award Notifications

THE DEADLINE FOR COMPLETED APPLICATION FILES IS MARCH 15th! All forms including the processed FAF or FFS should be received by this date. Award letters for timely applicants will be mailed by May 1. Applicants with incomplete files as of this date will be considered late applicants and processed at a later date.

Financial Aid Available at the School

A limited amount of financial aid is available from the categories herein described. It should be noted that an eligible applicant may receive one or more types of aid each year, depending upon individual need.

Museum School Scholarships

These scholarships are awarded each year from the income generated by the endowed trust funds of the Museum of Fine Arts that are specifically designated for this purpose. Awards range from \$500 to \$4000 per year.

Pell Grants (Formerly BEOG)*

The Pell Grant Program is an entitlement program which provides a floor of federal aid to those students who need direct assistance in order to attend post-secondary institutions. Grants range from \$250 to \$2100. Pell Grant eligibility is determined by the Pell Grant Program directly. There is no cost to apply and the application is included on both the FAF and FFS needs analysis forms available in the Financial Aid Office.

Supplemental Education Opportunity Grants (SEOG)*

This program of direct awards is available to a limited number of undergraduate students with financial need. Eligible students who are accepted for enrollment or who are currently in good standing, may receive Opportunity Grants for each year of their higher education up to the period required for the completion of the first undergraduate program. Grants range from \$200 to \$2000 per academic year.

College Work Study Program (CWS)*

Students, particularly those from low-income families, who need a job to assist in meeting educational expenses are potentially eligible for employment under the federally supported Work-Study Program. Students may work an average of 10 hours (up to a maximum of 20 hours) weekly while attending classes full-time. During the summer or other vacation periods when classes are not in session, students may work full-time (40 hours per week), if funding is available. Work may be for the institution or for an approved off-campus agency. On-campus jobs may include work in offices, libraries and departments of the Museum of Fine Arts. Off-campus jobs are assigned in public or non-profit organizations and include

work in health, welfare, educational and recreational programs.

Guaranteed Student Loan program (GSL)*

The Guaranteed Student Loan Program (GSL) enables students to borrow from eligible lenders at low interest rates to meet educational expenses if they are attending at least half-time. A full-time student may borrow up to \$2500 per academic year, not to exceed an aggregate amount of \$12,500. The interest rate is 8% and repayment does not start until 6 months after graduation. Applications are available at participating banks.

Parent Loans for Undergraduate Students (PLUS)*

A program of loans to parents of dependent undergraduate students has been established. The maximum amount a parent may borrow for any one student in any academic year is \$3000. The aggregate loan limit for each dependent student is \$15,000. Repayment is required to begin within 45 days after disbursement. There is no federal interest subsidy on parent loans. PLUS loans are an alternative for higher income families who may not qualify for financial assistance from other sources.

(Massachusetts) State Scholarships

Commonwealth of Massachusetts Scholarships are available to students enrolled in both the undergraduate degree and diploma programs at the Museum School. Eligibility is determined by the Commonwealth and requires a one year residency period. Application is made by completing the Massachusetts Application Form and Supplement of the College Scholarship Service. Residents of other states should inquire of their state scholarship/grant agencies regarding application procedures, as these will vary from state to state.

Time Payment Plan

Students may request that tuition charges be scheduled in payments over the period of a semester. Each semester's charges must be paid by the end of that period of study. The time payment plan carries no interest charge. Time Payment Agreements must be completed and approved by the Business Office on or before registration day.

Additional Information

For additional information on financial assistance at the Museum School, contact the Financial Aid Office. We also welcome your questions by telephone (617) 267-9300, Ext. 515.

PLEASE NOTE: Master of Fine Arts candidates apply for all financial aid through Tufts University.

*To be eligible for those programs designated with an asterisk, the applicant must be in compliance with all federal regulations governing these programs, including requirements for citizenship and satisfactory progress. Funding levels for these programs are subject to change by the Federal Government.

Continuing Education Evening and Saturday Classes

General Information

Continuing Education's Evening, Saturday and Weekday courses make the Museum School's resources available to people who elect not to participate in the school's degree or diploma art program. Credits attained from Continuing Education courses can be applied towards the diploma or degree programs offered by the Day School and Tufts University as well as transferred to other schools.

Continuing Education Certificate

A certificate is awarded to Continuing Education students when they have earned 45 credits. This approximates one and a half years of full-time work in the Day School.

Credits and Grades

Credit is awarded on the basis of one credit for every thirty contact hours of instruction. The semester is fifteen weeks long with classes meeting either once or twice a week for three hours per class session. The exception to this is the Anatomy class which meets once a week for a full three credits. Grading is normally on a pass/fail basis with a written review of the student's work replacing a grade. If a student needs a grade in order to transfer from our school to another, a letter grade can be requested from the instructor.

Enrollment

Classes are open to all and are filled on a first-come, first-serve basis, with the school maintaining the right to recommend course changes if the instructor feels that the student would be better served by another course. Students of any level or art background, from beginners through advanced, are welcome to take our professional level classes. Students still in high school may apply if their application is accompanied by a teacher's or guidance counselor's recommendation. Since enrollment is on a first-come basis, early application is encouraged to ensure placement in a class.

Tuition and Fees

Registration fee (non-refundable, payable when applying for the first time only) \$ 15.00
ID Card Fee (payable once each school year) \$ 3.00
Tuition

1.5 credit courses \$195.00
3 credit courses \$345.00

Model/Lab Fees vary and are shown in parentheses at the end of each course description.

Financial Assistance

Financial assistance is not available to Continuing Education students. It is only available to matriculating students who are registered through the Day School, enrolled for four periods or more.

Application

Application for courses can be made starting ten weeks prior to the beginning of classes through the first week of classes. The completed application can be mailed in, brought in to the office or you can register by phone if you have a Visa or Mastercard. When evening classes are in session the office is open Monday through Thursday from 9:00 am to 9:30 pm, Fridays from 9:00 am to 5:00 pm and Saturdays from 9:00 to 4:00 pm. At all

other times, it is open weekdays from 9 to 5. If you mail your application it should be sent to: Continuing Education Office, School of the Museum of Fine Arts, 230 The Fenway, Boston, Massachusetts 02115.

All applications must be accompanied by a check, money order or VISA/Mastercard authorization for the full amount of tuition and fees. Cash is not accepted.

Verification of Enrollment

A letter verifying enrollment, along with class entry cards and a receipt for tuition and fees will be sent to the registrant by return mail. The class entry card should be brought to the first class meeting. In the event that a desired course is full the applicant will be notified and placed on a waiting list.

School and Class Times

Classes which meet Monday through Thursday evenings are from 6:30–9:30; Friday classes meet from 6–9 pm and Saturday classes meet from 9–12 am or 1–4 pm. During the school year, the school will be open to Continuing Education students from 6 to 11 pm Monday through Friday, Saturday from 9 to 6 and Sundays from 1–9 pm. The photography darkroom is open from 6 to 10 pm, Monday through Friday, 9 to 5 on Saturdays and 2 to 8 pm on Sundays.

Class Cancellation

The School reserves the right to cancel any class which does not have the minimum enrollment, in which case a full refund of tuition and all fees will be made.

Refunds and Withdrawal

Tuition refunds are made only when a formal written notice of withdrawal is received by the Continuing Education Office. The date of such notice will be the effective date of withdrawal, and the amount of the refund is calculated as follows:

If notice received:
Prior to the start of classes, all tuition and lab fees but not registration fee refunded;
First and second weeks of semester, refund is 80% of tuition;
Third week of semester, refund is 60% of tuition;
Fourth week of semester, refund is 40% of tuition;
After fourth week, there is no refund.

Counseling

Course counseling is available from the Director of Continuing Education. Contact the Continuing Education Office to make an appointment.

Information

For information, call (617) 267-1219.

Transcript Request

In order to request a transcript students must complete a transcript request form, which is available in the Continuing Education Office. You may request this form to be mailed to you by calling (617) 267-1219. Please allow a minimum of two weeks for processing. There is a charge of \$1.00 for each request.

Continuing Education Faculty

Kaji Aso, Gladys Bel, Gerry Bergstein, William Burke, William Boyhan, John Brennan, Pauline Broman, Robert Cafazzo, Joseph Capachietti, Francesco

Carbone, Mark Cooper, James Dow, Bernadette D'Amore, Milton Derr, Bart Dowling, Maggie FitzPatrick, William Flynn, Louis Gippet, Siegfried Halus David Kelley, Joseph Landry, Lisa Langhammer, G. Yim Lei Lim, Greg Menco, David Mussina, Timothy Nio, Marcy Pape, Paul Petricone, Linda Pri Leo Prince, John Radloff, Vincent Ricci Ron Rizzi, Marja Lianko-Roberts, Michael Samour, Peter Scott, Robert Siegelma Brenda Star, Sandra Stark, Andrew Syrbick, D. Omar White, Heidi Whitman

Fall Semester (15 weeks)

SEPT	3	Tues.	Classes Begin.
OCT	14	Mon.	No Classes (Columbus Day).
	15	Tues.	Substitute Monday's class schedule.
NOV	11	Mon.	No Classes (Armistice Day).
	28	Thur.	No Classes (Thanksgiving Holiday)
	29	Fri.	No Classes (Thanksgiving Holiday)
	30	Sat.	No Classes (Thanksgiving Holiday)
DEC	11	Wed.	Substitute Monday's class schedule.
	21	Sat.	Last day of classes. End of semester.

Spring Semester (15 weeks)

JAN	7	Tues.	Open House 6–8 pm
	15	Wed.	Classes Begin.
	20	Mon.	No Classes (Martin Luther King Day).
FEB	14	Mon.	No Classes (Washington's Birthday)
	20	Thur.	Monday Classes Meet
MAR	17	Mon.	Spring Recess Begins. No classes till March 24th.
	24	Mon.	Classes Resume.
APR	21	Mon.	No Classes (Patriot's Day).
	23	Wed.	Monday Classes Meet
MAY	2	Fri.	Last Friday Class Meets.
	3	Sat.	Last Saturday Class Meets.
	12	Mon.	Last Day of Classes. End of Semester.

Evening Courses

Anatomy I, Skeleton, MCE 1AS1.100

Radloff, 3 Credits
(Fall) 6:00–9:00 pm
This is beginning course in human anatomy designed to give art students a working knowledge of the skeletal and muscular structure of the body. The course is divided between two semesters and it is recommended that they be taken in order. The course is of value to those who are interested in improving their rendering of the figure. Improvement is accomplished by providing knowledge of what lies beneath the surface of the figure and how this internal structure forms the surface appearance of the body. Class periods include illustrated lectures on the skeleton, as well as making skeletal observations and drawings from models. Required homework will consist of drawing the bones, using overlays, which will relate to drawings done in class. Prior drawing experience is recommended, but not required.
(Tuition: \$345, Model Fee: \$10)

Anatomy II, Muscles, MCE 1AS1.20

Radloff, 3 Credits
(Spring) 6:00–9:00 pm
Prerequisite: Anatomy I or Instructor's consent
This is the second part of the two-part course in human anatomy covers the musculature. Anatomy I should be taken first since an understanding of the muscles is based on a good working knowledge of the skeleton. Classes consist of illustrated lectures on the major muscles and their relationship to the skeleton and the body's surface, as well as muscular observations and drawings done from models. Homework, consisting of drawing specific muscles in relation to drawings done in class, is an integral and important requirement of the class. Students could develop their sense of observation, structure and space, and gain a greater freedom in their creative rendering of the human form.
(Tuition: \$345, Model Fee: \$10)

Animation I, MCE 4RC1.10

Fazzo, 3 Credits
Tues & Thurs (Fall & Spring)
This course develops basic skills of animation and filmmaking. Inexpensive alternative methods of animation are taught, bringing high quality personal animation within reach of the independent

animator or student. Basics of animation theory, motion and technique are learned through a series of simple demonstrations and exercises. Problems in abstract and natural motions, perspective change, and metamorphosis will be solved with books, paper, clay, and cutouts. Line animation, cels, pixillation, rotoscoping, stop motion, animation math, lip synchronization, and drawing onto film is covered. Prior knowledge of filmmaking, drawing, painting is not necessary. Work is primarily done in Super 8mm but 16mm animation facilities are available for advanced projects.
(Tuition: \$345, Lab Fee: \$30)

Animation IIA, MCE 4RC1.20

Fazzo, 3 Credits
Tues & Thurs (Fall & Spring)
The second semester continuation of Animation I.
(Tuition: \$345, Lab Fee: \$30)

Carving: Wood and Stone

See course description under Sculpture.

Clay/Ceramics I, Foundation,

MCE 7GB1.10A
Bel, 3 Credits
Mon & Wed (Fall & Spring)
Clay/Ceramics I, Foundation,
MCE 7MC1.10B
Cooper, 3 Credits
Tues & Thurs (Fall & Spring)
This is an introductory course which will cover the basic techniques of handbuilding, wheelthrowing, glaze application, and kiln firing. The course will emphasize the development of individual expression within the ceramic medium, whether it is sculptural, painterly, or functional. Demonstrations, lectures and museum visits will be held on a regular basis with the purpose of assisting students to create a context for individual expression. All clay, glaze, and firing costs are covered by the lab fee.
(Tuition: \$345, Lab Fee: \$40)

Clay/Ceramics II, MCE 7GB1.20

Bel, 3 Credits
Mon & Wed (Fall & Spring)
Prerequisite: Clay I or II
Clay/Ceramics II, MCE 7MC1.20
Cooper, 3 Credits
Tues & Thurs (Fall & Spring)
Prerequisite: Clay I
This course is for students with experience in handbuilding and/or wheelthrowing. It provides the opportunity for technical development in both areas, as well as a forum for consideration of formal and philosophical issues. Classes will include demonstrations, group critiques, slide lectures, experiments in glaze chemistry and experience with different types of firing. Individualized projects are designed to focus the student's approach to formal and technical problems. Clay glazes and firing costs are included in the lab fee.
(Tuition: \$345, Lab Fee: \$40)

Clay/Ceramics III, MCE 7DG1.30

Clay/Ceramics IV, MCE 7DG1.40
Faculty to be arranged, 3 Credits
Mon, Tues, Wed or Thurs (Fall & Spring)
Prerequisite: Clay II or III
This course provides the opportunity for advanced students to work in the school's facilities on a semi-independent basis and have access to our instructor's knowledge and guidance, when needed.
(Tuition: \$345, Lab Fee: \$40)

Computer Art, MCE 6LJ1.10

Johnson, 3 Credits
Mon & Wed (Fall & Spring)
A course in the creation of visual, auditory, and text art with computers. No previous experience necessary. Emphasis is on programming in BASIC, with some use of a digital camera and mouse to create images. Students will learn how to create and transform two dimensional images and to make simple animations. Basic algebra and geometry is necessary for this work. Assignments are given and expected to be completed, including a medium-sized project using three dimensional graphics, animations and transformations. Final products can consist of printouts, slide, color prints, video or film animation, which can be integrated with performance, graphic design, sculpture or any other medium. Equipment includes: 5 Apple II (+, e, and c), one

Commodore-64, and one Macintosh.
(Tuition: \$345, Lab Fee: \$10)

Design I, Foundation, MCE 0JR1.10

Radloff, 3 Credits
Tues & Thurs (Fall & Spring)
Design is the process of selection and arrangement of the visual elements used by artists to express themselves, such as: line, value, color, shape, texture, mass and volume. Visual sensitivity and vocabulary are developed by solving a series of two- and three-dimensional problems, employing a variety of media and materials. Principles learned in this course have direct application to all art media and provide a foundation and direction for learning skills in other courses.
(Tuition: \$345)

Design II, MCE 0JR1.20

Radloff, 3 Credits
Tues & Thurs (Fall & Spring)
This continuation of Design I is intended for the serious student who wants to further develop their design skills. Elements of design encountered in the first semester will be reexamined to see how they can be used in new situations including commercial applications. The use of a variety of media and participation in critiques is encouraged.
(Tuition: \$345)

Drawing I/I, Foundation, MCE 1GS1.05

TBA, 1.5 Credits
Mon (Fall & Spring)
This introductory figure drawing course meets for half the number of classes our 3 credit courses meet. It is intended for the student who wants to work at a slower pace and would like more time to absorb what he/she is learning. To receive the equivalent of a 3 credit course, a student should take Drawing I/II after this course. See the description for Drawing I, Foundation for information on what will be covered in this course.
(Tuition: \$195, Model Fee: \$10)

Drawing I/II, Foundation, MCE 1GS1.05

TBA, 1.5 Credits
Mon (Fall & Spring)
This, the continuation of Drawing I/I, should be taken after Drawing I/I for the equivalent of a full 3 credit course in drawing.
(Tuition: \$195, Model Fee: \$10)

Drawing I, Foundation, MCE 1LP1.10

Prince, 3 Credits
Mon & Wed (Fall & Spring)
Drawing I, Foundation, MCE 1BB1.10
Boyhan, 3 Credits
Tues & Thurs (Fall & Spring)
This course is an introduction to figure drawing as a creative function and a means of learning to see. It covers various drawing techniques, such as perception, perspective, modelling, space and articulation. Using models as subject matter and as a point of departure, problems concerned with rhythm, movement and gesture are presented which are designed to develop the student's response to form. Design is stressed and the use of a variety of media encouraged.
(Tuition: \$345, Model Fee: \$20)

Drawing II, MCE 1LP1.20

Prince, 3 Credits
Mon & Wed (Fall & Spring)
Drawing II, MCE 1BB1.20
Boyhan, 3 Credits

Evening Courses

Tues & Thurs (Fall & Spring)

Drawing II, MCE 1BF1.20

Flynn & Menco, 3 Credits

Tues & Thurs (Fall & Spring)

Students will build upon the skills acquired in Drawing I and work to improve their interpretation of form, strengthen their technical skills and discover a personal direction.

(Tuition: \$345, Model Fee: \$20)

Drawing III, MCE 1BF1.30

Drawing IV, MCE 1BF1.40

Flynn & Menco, 3 Credits

Tues & Thurs (Fall & Spring)

Students continuing on in drawing for their third and fourth semester should register for these courses.

(Tuition: \$345, Model Fee: \$20)

Drawing V, MCE 1BF1.50

Drawing VI, MCE 1BF1.60

Flynn & Menco, 3 Credits

Tues & Thurs (Fall & Spring)

Students continuing in drawing beyond a fourth semester should enroll in these courses.

(Tuition: \$345, Model Fee: \$20)

Graphic Design I, MCE 5MP1.10

Pape, 3 Credits

Mon & Wed (Fall & Spring)

A basic course in applying design concepts to advertising and publications production. The student will develop an awareness of how the design element enhances communication in all print media. Technical aspects will include: materials, techniques, rough layouts, comprehensive layouts, and finished art.

(Tuition: \$345, Lab Fee: \$5)

Graphic Design II, MCE 5MP1.20

Pape, 3 Credits

Mon & Wed (Fall & Spring)

Prerequisite: Graphic Design I

An advanced course in advertising design. Students work individually on graphic communications problems. The program includes: advanced design techniques, practical application of new materials, and current communications theory.

(Tuition: \$345, Lab Fee: \$5)

Illustration, MCE 5JL1.10

Landry, 3 Credits

Mon & Wed (Fall & Spring)

An intensive two evening a week course in pictorial communication with weekly slide lectures, assignments, demonstrations, class working sessions and group crits. The course will introduce the Syntetics approach to idea generation and creative problem solving, studio materials and methods, airbrush, fundamentals of typography and graphic design, mechanical production, reproduction camera photography, Color Key and presentation techniques. Class projects will include illustrating editorials, short stories, book covers, posters, murals, class designed assignments and actual outside jobs when available. Assignments will provide creative and technical experience through a variety of problems with a range of "real world" production, as well as starting a portfolio.

(Tuition: \$345)

Lithography I, MCE 3JB1.10

Brennan, 3 Credits

Mon & Wed (Fall & Spring)

A course for new students of Plano-

graphic printing in which direct drawing, transfer and collage on stone and aluminum plate will be taught. Students will have creative freedom and develop solid technical knowledge and skills from printing their own images. Demonstrations and lectures will be given throughout the semester. Students are encouraged to keep notes, work sheets and collect sources of information relating to lithography. Part of this course includes an introduction to papermaking. Students will have the opportunity to make sheets of their own paper and gain greater understanding and awareness of paper, both as a surface to print or draw, as well as an art form in itself.

(Tuition: \$345, Lab Fee: \$20)

Lithography II, MCE 3JB1.20

Brennan, 3 credits

Mon & Wed (Fall & Spring)

Prerequisite: Litho I or consent

This course offers intermediate and advanced students an opportunity to develop techniques and skills important to the artist-printer. Projects in color printing, photoprocess, reversal and transfer methods will be introduced. The advanced student should document work, keep accurate notes and generally become professional in all work habits. Intent and content of work produced will be discussed both individually and within group critiques. Slide lectures and outside activity relating to lithography will occur whenever possible.

(Tuition: \$345, Lab Fee: \$20)

Metals I: Metalsmithing &

Jewelry-Making, MCE 7LP1.10

Tues & Thurs (Fall & Spring)

This course serves as an introduction to the techniques and possibilities of metal work covering the principal techniques of cutting, soldering, fabrication, cold forging and casting. Each person will be attempting not only to learn the craft, but to develop a personal point of view at the same time. This is not a "crafts" course. Metals is a highly technical fine arts medium.

(Tuition: \$345, Lab Fee: \$20)

Metals II, MCE 7LP1.20

Metals III, MCE 7LP1.30

Priest, 3 credits

Tues & Thurs (Fall & Spring)

Prerequisite: Metals I or II

Continuations of Metals I and II. Additional metalworking techniques are taught and increased emphasis is placed upon design and developing personal expression in metal. A growing familiarity with metal, its potential and beauty, enables students to realize more exciting ideas.

(Tuition: \$345, Lab Fee: \$20)

Painting I/II, MCE 2KB1.05

Beck, 1.5 Credits

Wed (Fall & Spring)

A structured introduction to painting in oils with a general orientation to realism and representational painting. Classes include lecturettes, demonstrations of techniques and exercises on specific painting problems. Among topics to be considered will be the nature of vision and visual perception; technical considerations related to the structure of oil paint and its relation to the support; painting techniques including under- and over-painting, the uses of scumbles and

glazes, wet-in-wet techniques, knife work and the use of tonal grounds. Specific exercises utilizing motifs of still life, portrait, figure and interiors focus on composition, modeling through the use of light and shade, and seeing and making color in oil paint.

(Tuition: \$195)

Painting I/II, Introduction,

MCE 2KB1.05

Beck, 1.5 Credits

Wed (Fall & Spring)

This, the continuation of Painting I/II, should be taken after Painting I/II in order to receive the equivalent of a 3 credit course in painting.

(Tuition: \$195)

Painting I, MCE 2AS2.10

Syrbick, 3 Credits

Mon & Wed (Fall)

This is a structured course with specific problems being given. However, students have the choice of working from nature (still-life, figure, portrait, etc.) or from imagination (abstract, non-objective, etc.). It is assumed that students have no prior experience with painting. The course starts with basics of color mixing, brush handling, use of media, stretching canvas, etc., but quickly advances to more challenging problems. Several technical methods will be used from the monochrome underpainting, glazing and scumbling of the old masters to more contemporary "wet-on-wet" techniques. Considerable information is given (written and verbal) to introduce each new subject, much with historical background and illustrations.

(Tuition: \$345, Model Fee: \$10)

Painting I, MCE 2TB1.10

TBA, 3 Credits

Mon & Wed (Spring term only)

This course will introduce the beginning student to the technique and expressive potential of paint, either oil or acrylic. Working with a variety of subject matter including still life, portrait, figure and imagination, students will learn basic skills in the craft of painting along with developing their perception and expressive capabilities. Color, light and composition will also be covered and class critiques will take place periodically.

(Tuition: \$345, Model Fee: \$10)

Painting II, MCE 2AS2.20

Syrbick, 3 Credits

Mon & Wed (Spring)

Prerequisite: Painting I or equivalent
Painting I and II should be viewed as two parts of one course with both needed for a full introduction to painting. Painting continues the same format as Painting I but problems are more challenging and the material covered more sophisticated. New technical methods are used, but the main emphasis is on theories of perception, including the graphic means available to depict space, volume and plane with form, value, color and texture. A broad study of color will include 'effect of color', 'simultaneous contrast', as well as learning how to make color 'work' compositionally. The theory of 'dominant elements' will be stressed as a means to strengthen work, give emphasis, and express ideas more clearly and directly.

(Tuition: \$345, Model Fee: \$10)

Painting II, MCE 2GB1.20

Argstein, 3 Credits

Tues & Thurs (Fall & Spring)

Prerequisite: Painting I or equivalent

Students will be encouraged to develop technical skills, explore composition and color, and build a personal vocabulary. Individual experimentation, in combination with assigned problems in figure painting, collage, still-life and abstraction is modified to fit the needs of each student. Museum trips, slide presentations and group discussions will be included. Tuition: \$345, Model Fee: \$10)

Painting III, MCE 2GB1.30**Painting IV, MCE 2GB1.40**

Argstein, 3 Credits

Tues & Thurs (Fall & Spring)

Continuation of Painting II or III.

Tuition: \$345, Model Fee: \$10)

Printmaking I, MCE 3MS1.10

Argstein, 3 Credits

Mon & Tues (Fall & Spring)

This class explores the possibilities of paper as a direct and malleable art material. By coloring pulp, forming it on armatures and combining it with other materials, create two- and three-dimensional pieces. Preparation of different pulps, basic sheet forming, collaging and vacuum forming techniques as well as the use of pigments and other coloring agents is taught. Students are encouraged to explore their own applications of this versatile medium as they gain technical experience.

Tuition: \$345, Lab Fee: \$20)

Printmaking II, MCE 3MS1.20

Argstein, 3 Credits

Mon & Tues (Fall & Spring)

This is the second semester continuation of Printmaking I.

Tuition: \$345, Lab Fee: \$20)

Performance Workshop, MCE 8DL1.05

Argstein, 1.5 Credits

Mon (Fall & Spring)

This class for everyone interested in performance art as a part of the image/ process or process/image in their work. Students will work with such elements as movement, text, sound, light, environment, found objects and ideas. These will be used so that everyone develops his/her own personal style of approaching varied art form. A part of the course uses on outdoor performances, after students have done some initial pieces. Students are required to deliver short presentations on some historical aspect of performance art. Tuition: \$195)

Photography I,**Foundation Black and White,**

MCE 4SS1.10

Argstein, 3 Credits

Mon & Wed (Fall & Spring)

This introductory course in the art and craft of photography will emphasize the use of the camera as a creative tool. Students will be taught how to use all types of cameras and related equipment, how to properly expose and develop film, and how to create good black and white prints. Once students have acquired these basic photographic technical skills, the emphasis of the course will shift to the photographic craft to the art of photography. Students must have a fully

adjustable camera.

(Tuition: \$345, Lab Fee: \$35)

Photography II, MCE 4DM1.20

Mussina, 3 Credits

Tues & Thurs (Fall & Spring)

Prerequisite: Photography I or equivalent.

This course has two objectives: a refinement of the student's visual awareness and technical abilities. During the first half of the semester weekly assignments and critiques, as well as illustrated lectures will provide a forum to explore critical issues pertaining to photography. Also advanced film exposure, development controls, and printing techniques will be covered. During the semester's second half the emphasis will be on the student's vision toward a cohesive body of work. Lab time will be available during the course.

(Tuition: \$345, Lab Fee: \$35)

Photography III, MCE 4DM1.30**Photography IV, MCE 4DM1.40**

Mussina, 3 Credits

Tues & Thurs (Fall & Spring)

Prerequisite: Photo II, III or equivalent.

These are intermediate and advanced courses in photography and have the purpose of assisting individual development in the medium. Professional attitudes and approaches will be discussed in group critiques. Skills and problems, technical as well as artistic, relevant to the student's work will also be discussed. Course includes exposure tests, film and paper contrast controls, photo chemistry and toning.

(Tuition: \$345, Lab Fee: \$35)

Printmaking: Monoprinting and**Etching, MCE 3PS1.05**

Scott, 1.5 Credits

Tues (Fall & Spring)

Printmaking: Monoprinting and**Etching, MCE 3PS2.05**

Scott, 1.5 Credits

Thurs (Fall & Spring)

Using monoprinting as an introductory process, the student will be exposed to the expressive possibilities of this, the most painterly of printing processes, as well as gain familiarity with a range of printmaking techniques—multiple plate and viscosity color printing, collé, transfers, etc. From here it is a natural progression to expand into intaglio printing and the range of techniques it offers—etching, drypoint, aquatint, etc. The course is open to beginning through advanced students and they may sign up for either or both evenings. Those taking both periods will use the additional class time to develop the techniques mentioned above and learn additional media, such as, collograph or relief (block) printing.

(For one period: Tuition: \$195,

Lab Fee: \$10)

(For two periods: Tuition: \$345,

Lab Fee: \$20)

Sculpture I, Foundation,

MCE 7VR1.10

Ricci, 3 Credits

Tues & Thurs (Fall & Spring)

This course is open to all students of both beginning and more advanced levels of ability. There will be extensive use of the figure and portraits done from life. Clay and plaster will be the primary materials, although the work will not be

limited to these materials. Figurative and non-figurative problems will be given to students so they may achieve an understanding of proportion, space, structure, line, tension and texture in sculpture.

Goals of the course will be to develop and refine the student's ability to work with sculptural materials and develop personal expression within the medium. Plaster casting and mold making is covered. Slide presentations and group critiques are an integral part of this course.

(Tuition: \$345, Lab Fee: \$25)

Sculpture II, MCE 7VR1.20

Ricci, 3 Credits

Tues & Thurs (Fall & Spring)

This is a continuation of Sculpture I and requires the instructor's consent for admission.

(Tuition: \$345, Lab Fee: \$25)

Sculpture: Carving in Stone & Wood I, MCE 7BA1.10

D'Amore, 3 Credits

Mon & Wed (Fall & Spring)

Exploring the universe of three dimensions through carving is a very special way to encounter form, line and volume. Through the subtractive technique of carving, a mass of material is reduced in size until the essence of the form is attained. Knowledge of the sculpture is arrived at in a direct way, and the carver develops a familiarity with shape "full from the inside". The course will cover instruction in the techniques of stone and wood carving from the roughing out of a piece to the final finishing. Sharpening and maintenance of tools are included. The initial approach taught will be to use traditional hand tools with the students' choice of hard or soft stone or wood working up to the use of power tools. Students will be encouraged to experiment and find their own personal language in their chosen material.

(Tuition: \$345, Lab Fee: \$25)

Sculpture: Carving in Stone & Wood II, MCE 7BD1.20

D'Amore, 3 Credits

Mon & Wed (Fall & Spring)

The second semester continuation of Carving I.

(Tuition: \$345, Lab Fee: \$25)

Silkscreen I, MCE 3MR1.10

Roberts, 3 Credits

Mon & Wed (Fall & Spring)

An introductory course in silkscreen and photo-silkscreen. At first the emphasis will be on acquiring basic techniques and as skill develops more attention will be given to design and composition. Problems and individual instruction will be given to familiarize students with paper, glue, and film stencils.

(Tuition: \$345, Lab Fee: \$25)

Silkscreen II, MCE 3MR1.20

Roberts, 3 Credits

Mon & Wed (Fall & Spring)

Prerequisite: Silkscreen I or equivalent.

This course is for students who want to experiment with the medium further and learn to use the screen in new and expressive ways, be that through monoprinting or through creative painterly images.

(Tuition: \$345, Lab Fee: \$25)

Watercolor I, MCE 2TN1.10

Nichols, 3 Credits

Evening Courses

Mon & Wed (Fall & Spring)

Students will learn the techniques of painting with watercolor by working directly from observation of sources, including still-life, the figure and interior space. Weekly assignments will be given designed to encourage independent exploration of the technical aspects of watercolor and to begin the search for a personal vision. During the weekly critiques emphasis will be placed on composition, drawing and the use of color interaction to generate light and space. Previous experience in drawing is recommended but beginners are admitted.

(Tuition: \$345, Lab/Model Fee: \$10)

Watercolor I, MCE 2KA1.10

Aso, 3 Credits

Mon & Wed (Fall & Spring)

A general introduction to watercolor, using an Eastern approach to the medium, which focuses on the vision of expressing nature through transparent, pure and standard watercolor media. It could be categorized as abstract or color-field painting, yet the course will challenge students to discover some new aspects of the medium. A short lecture of general information on watercolor and a wider knowledge of art will be given during each class. No previous training is necessary.

(Tuition: \$345)

Watercolor II, MCE 2TN1.20

Nichols, 3 Credits

Mon & Wed (Fall & Spring)

This is a continuation of Watercolor I with somewhat more emphasis on experimentation with new paints, techniques and imagery.

(Tuition: \$345, Lab/Model Fee: \$10)

Watercolor II, MCE 2KA1.20

Aso, 3 Credits

Mon & Wed (Fall & Spring)

This continuation of Watercolor I will deal with the transformation of abstract and representational art through color and light. The class will explore the fundamental construction of visual concepts.

(Tuition: \$345)

Wood I, Introduction, MCE 7RR1.10

Rizzi, 3 Credits

Mon & Wed (Fall & Spring)

Throughout history, wood has provided a sensuous, expressive and functional medium for the masks of African Dogons, the chairs of the Shakers, the sculpture of Brancusi and the boxes of Cornell. From construction grade lumber to exotic hardwoods, every species offers the artist both resistance and suggestion, every type of construction its unique appeal. This course is for those who appreciate the beauty, utility and artistic potential of wood and who want to acquire the basic skills of working it. Students will be encouraged to develop and expand a vocabulary of technical and aesthetic resources with which they can design and construct artistic and structurally sound pieces. Instruction in both hand and power tool techniques, laminating, bending, carving and turning is included.

(Tuition: \$345, Lab Fee: \$20)

Wood II, Design & Artisanry,

MCE 7RR2.20

Wood III, Design & Artisanry,

MCE 7RR2.30

Rizzi, 3 Credits

Tues & Thurs (Fall & Spring)

This continuation of Wood I and II is for students who have acquired a sound foundation in the use of woodworking tools. New students may start here if they have the requisite background. The course concerns itself with the creative uses of wood, from cabinetmaking to sculpture. Designing for wood is emphasized with the purpose of obtaining a satisfactory combination of structure, function and aesthetics.

(Tuition: \$345, Lab Fee: \$20)

Saturday Courses

Saturday courses will begin Saturday, September 6, 1985 and January 18, 1986. Courses run for fifteen weeks and credits are awarded on the basis of 1.5 credits per semester for each three hours of class time per week. These courses are designed to cover the same material as a full 3 credit course, but in two semesters, not one. Students should take the second semester continuation of a course if they want to receive the equivalent of full 3 credit course.

Tuition and Fees

Registration Fee \$ 15.00
(non-refundable, payable only once)
ID Card Fee \$ 3.00
(Payable once each school year)
Tuition per course,
per semester \$195.00
Lab/Model Fees vary and are shown in parentheses at the end of each course description.

Calligraphy I/II, MCE 5PB1.05

Broman, 1.5 Credits

Saturday, 9-12 am, (Fall & Spring)

This course will explore the techniques and the aesthetic of calligraphic lettering and design. After an introduction to the basic skills, emphasis will be on developing rhythm and freedom of line, as well as on layout and design. Several major projects will be completed in the semester, with the focus on exploring the expressive possibilities of contemporary calligraphy.

(Tuition: \$195)

Calligraphy I/II, MCE 5PB1.10

Broman, 1.5 Credits

Saturday, 9-12 am, (Fall & Spring)

The second semester continuation of the Calligraphy course will expand upon the basics learned in the preceding course. In addition to further exploration of calligraphic layout and design, we will explore principles of alphabetic design based upon historic examples. This is done in order for the student to acquire a working knowledge of other existing scripts and be able to develop new ones. As a culmination of the semester's work, students will design, write and bind a manuscript.

(Tuition: \$195)

Cartooning I/II, MCE 5OW1.05

White, 1.5 Credits

Saturday, 9-12 am, (Fall & Spring)

We will deal briefly with the history of the art from the Reformation to present day (Durer to Doonesbury) and analyze present-day cartoonists. We will study humor and we will be very serious about making jokes. A sense of humor is the only prerequisite for the course.

We will do caricatures of each other from life and caricatures of notable figures from photographs. We will do one-panel editorial cartoons, one-panel gag cartoons and create a comic strip. We will touch on non-humorous cartooning, i.e. adventure comic drawing and fashion illustration caricature, finally discussing satire and the "Fine" Arts.

(Tuition: \$195)

Cartooning I/II, MCE 5OW1.10

White, 1.5 Credits

Saturday, 9-12 am, (Fall & Spring)

The second semester continuation of Cartooning I/I.

(Tuition: \$195)

Drawing: Stone and Wood I/I,
MCE 7BD2.05
Aso, 1.5 Credits
Saturday, 9–12 am, (Fall & Spring)
This is the second semester continuation of the Evening Courses section of the catalog.
(Tuition: \$195, Lab Fee: \$20)

Drawing: Stone and Wood I/II,
MCE 7BD2.10
Aso, 1.5 Credits
Saturday, 9–12 am, (Fall & Spring)
This is the second semester continuation of Drawing I/I.
(Tuition: \$195, Lab Fee: \$20)

Design I/II, MCE OMF1.05
Patrick, 1.5 Credits
Saturday, 9–12 am, (Fall & Spring)
Design is the process of selection and arrangement of the visual elements used by all artists to express themselves, such as line, value, color, shape, texture, mass and volume. Visual sensitivity and vocabulary are developed by solving a series of two- and three-dimensional problems, employing a variety of media and materials. Principles learned in this course have direct application to all art media and will provide a foundation and direction for learning in other courses.
(Tuition: \$195)

Design I/II, MCE OMF1.10
Patrick, 1.5 Credits
Saturday, 9–12 am, (Fall & Spring)
This is the second semester continuation of Design I/I and is to be taken after Design I/I in order to complete the equivalent of a full introductory course in design.
(Tuition: \$195)

Design III/II, MCE OMF2.15
Patrick, 1.5 Credits
Saturday, 1–4 pm, (Fall & Spring)
This is intermediate to advanced design course takes the principles learned in Design I and concentrates on the applications of design and color. In particular interaction and relationship between color and color will be studied. Awareness of color actions and interactions will be developed by working out solutions to problems of increasing complexity. Students with an interest in color and the background in design, either through a course like Design or experience, can take this course.
(Tuition: \$195)

Design II/II, MCE OMF2.20
Patrick, 1.5 Credits
Saturday, 1–4 pm, (Fall & Spring)
This is the second semester continuation of Design I/II and should be taken after Design I/II in order to receive the equivalent of a full 3 credit course.
(Tuition: \$195)

Drawing I/I: Introduction,
MCE 1GB2.05
Kelley, 1.5 Credits
Saturday, 9–12 am, (Fall & Spring)
Drawing I/I, Introduction,
MCE 1GS2.05
Aso, 1.5 Credits
Saturday, 1–4 pm, (Fall & Spring)
This drawing course will stress drawing both a creative function and as a way of learning to see. Work will be done primarily from the model using the human form to explore perspective, surface, rendering, positive and negative space, volume, composition and design.

Experimentation with different media such as charcoal, colored pencils, ink and wash will be encouraged. Students will learn to observe factually and respond creatively as principles of draftsmanship and expressive abilities are developed simultaneously.
(Tuition: \$195, Model Fee: \$10)

Drawing I/II, MCE 1GB1.10
Bel, 1.5 Credits
Saturday, 9–12 am, (Fall & Spring)
Drawing I/II, MCE 1GS2.10
TBA, 1.5 Credits
Saturday, 1–4 pm, (Fall & Spring)
The second semester continuation of Drawing I/I which should be taken after Drawing I/I in order to obtain the equivalent of a full introductory course in drawing.
(Tuition: \$195, Model Fee: \$10)

Drawing II/II, MCE 1DK1.15
Kelley, 1.5 Credits
Saturday, 9–12 am, (Fall & Spring)
Drawing II/II, MCE 1GS2.15
TBA, 1.5 Credits
Saturday, 1–4 pm, (Fall & Spring)
Prerequisite: Drawing I or equivalent
This drawing course is for students who have completed an introductory drawing course. It is taught with the premise that drawing, on any level, is the observation and interpretation of sight, thought and experiences through marks. Goals include the expansion of the concept of drawing itself, the underlying premise being that drawing is about infinitely more than just copying. The ability to “see” will be developed and a visual means for personal expression through this medium nurtured. A model is used, with changing set-ups, as a point of departure for the creation of images. Students will be expected to take risks and challenge their knowledge and experience.
(Tuition: \$195, Model Fee: \$10)

Drawing II/II, MCE 1DK1.20
Kelley, 1.5 Credits
Saturday, 9–12 am, (Fall & Spring)
Drawing II/II, MCE 1GS2.20
TBA, 1.5 Credits
Saturday, 1–4 pm, (Fall & Spring)
This is the second semester continuation of Drawing II/I and should be taken after Drawing II/I in order to take the equivalent of a full 3 credit course in drawing.
(Tuition: \$195, Model Fee: \$10)

Painting I/I, Introduction,
MCE 2LG1.05
Gippetti, 1.5 Credits
Saturday, 9–12 am, (Fall & Spring)
This is an introductory course in the theory and practice of painting. Projects include direct studies from both still-life objects and the live model, using oil paint. Emphasis will be placed on understanding the glazing technique. Both figure and still-life themes will be linked to the tradition of Western painting in short classroom discussions. Specific painting assignments will be given and class critiques will periodically take place.
(Tuition: \$195)

Painting II/II, MCE 2LG1.10
Gippetti, 1.5 Credits
Saturday, 9–12 am, (Fall & Spring)
This is the second semester continuation of Painting I/I and should be taken after Painting I/I in order to take the equivalent

of a full 3 credit course in painting.
(Tuition: \$195)

Painting: Fundamental Process,
MCE 2KA2.05
Aso, 1.5 Credits
Saturday, 9–12 am, (Fall & Spring)
Painting: Fundamental Process,
MCE 2KA3.05
Aso, 1.5 Credits
Saturday, 1–4 pm, (Fall & Spring)
Explore the whole process of painting, from finding the subject and preparing it for the transformation onto the canvas through drawing and color processes and the proper use of media and tools. (Most often, the subject will be a still-life.) Every class day, a short lecture will be given and students will express their basic ideas about art and life, focusing on Eastern and Western philosophies and on today's phenomenological thought. Students may choose to attend mornings, afternoons or both sessions of this course.
(Tuition: \$195, one session)
(Tuition: \$345, both sessions)

Painting: Realist I/I, MCE 2GM1.05
Montgomery, 1.5 Credits
Saturday, 1–4 pm, (Fall & Spring)
This is a multilevel painting course for students interested in realism. Its aim is two-fold; to address issues of concept, creativity and inspiration and to give instruction in the technical aspects of painting as it relates to craftsmanship and the use of materials.

The basis of instruction will be in-class painting demonstrations usually from the model, covering methods of color development. Primarily, they will introduce different “palettes” used in painting and the procedures associated with each. Students will be encouraged to explore other subject matter such as the interior, landscape or still-life. No prerequisites are required; however, some drawing experience is helpful.
(Tuition: \$195, Model fee: \$10)

Painting: Realist I/II, MCE 2GM1.10
Montgomery, 1.5 Credits
Saturday, 1–4 pm, (Fall & Spring)
This is the second semester continuation of Realist Painting I/I. Students should sign up for this course when continuing on in the course for a second semester.
(Tuition: \$195, Model Fee: \$10)

Printmaking I/I, Monoprinting,
MCE 3BS1.05
Siegelman, 1.5 credits
Saturday, 9–12 am, (Fall & Spring)
Monoprinting is an exciting combination of drawing and printmaking. It is a way of making single unique prints through an uncomplicated means. It acts as a natural introduction to printmaking. It is a very versatile and flexible medium offering a wide range of possibilities for personal expression. The class is run in an open studio where students will be encouraged to experiment and thoroughly explore the medium. Demonstrations of monoprinting techniques in black and white and color will be given, leaving ample time for work, group discussions and critiques. Individual attention will be emphasized to help students discover which methods are most suitable to their own creative process and expression.
(Tuition: \$195, Lab Fee: \$10)

Printmaking I/II, Monoprinting,

MCE 3BS1.10

Siegelman, 1.5 Credits

Saturday, 9–12 am, (Fall & Spring)

This is the second semester continuation of Printmaking I/I 3BS1.05 and should be taken in order to take the equivalent of a full 3 credit course in printmaking. The second semester class is open to new students as space allows.

(Tuition: \$195, Lab Fee: \$10)

Stained Glass, MCE 7BD1.05

Dowling, 1.5 Credits

Saturday, 9–12 am, (Fall & Spring)

This course is open to beginning through advanced students. Beginning students are taught the technique of producing leaded glass panels while learning the art and becoming acquainted with the unique qualities of glass; its texture and color, and the way it reacts to light. After completing one panel, beginners will explore the medium further. Advanced students will be encouraged to use other methods such as painting, laminating, layering, sand blasting and fusing. All students will be urged to push this art to its greatest potential, whether it be traditional leading or experimenting with other techniques.

(Tuition: \$195, Lab Fee: \$10)

Stained Glass, MCE 7BD1.10

Dowling, 1.5 Credits

Saturday, 9–12 am, (Fall & Spring)

The second semester continuation of Stained Glass I/I.

(Tuition: \$195, Lab Fee: \$10)

Watercolor I/II, MCE 2HW1.05

Whitman, 1.5 Credits

Sat, 9–12 am, (Fall & Spring)

This painting course is open to students of both beginning and more advanced levels of ability. Students will paint directly from the figure, still-life, and when possible, landscape. The focus of the entire course will be on work with color, drawing, and composition. There will, however, be numerous exercises to help students develop familiarity and skill with paint, paper, and brushes. Experimentation with other waterbased media (such as gouache, acrylic), as well as work with drawing materials and collage will be encouraged. Visits to galleries and museums will be made to introduce students to the wide range of masterful work in watercolor. There will also be frequent group discussions, slide presentations, and reviews of work done outside of class. This course will emphasize both learning to see and the development of individual expression.

(Tuition: \$195)

Watercolor I/II, MCE 2HW1.10

Whitman, 1.5 Credits

Saturday, 9–12 am, (Fall & Spring)

The second semester continuation of Watercolor I/I. This course is taken in order to receive the equivalent instruction and credit of a full 3 credit watercolor course.

(Tuition: \$195)

Special Courses/Seminars

Business and Survival Skills for**the Visual Artist, MCE 9MB1.00**

Time to be Announced

During the past 5 years the Museum School has given, in conjunction with the Artists Foundation, a seminar on Business and Survival Skills for visual artists. Over this period of time the school has developed a group of specialists on over 30 topics relating to artists' business and survival skills. We are planning on running the seminar again this year but a date has not been set. If you would be interested in participating in the seminar, please call 267-1219 and ask to have your name placed on the notification list in order for us to let you know when it will be held. The actual topics to be covered by the seminar are determined by the participants in order to satisfy their specific needs. Some of the topics covered by the seminar have been: Grants; Contracts and Legal Concerns; Pricing and Marketing Work; Copyright; Taxes; Correctly Photographing Your Work; Portfolio Preparation and Presentation; Framing and Shipping Work; Bookkeeping; Public Art; Publicity and Public Relations. The seminars are coordinated by a Museum School staff person and taught by professionals in each of the topic areas.

Alumni Review Boards, MCE 9RB1.00

Time to be Announced

Alumni of the school have indicated that they miss and still need the type of critical feedback that their review boards provided. To satisfy this need, we plan on setting up a series of review boards during the spring term to which alumni can bring their work and participate in a review session with members of the school's faculty. Non-alumni can also participate. For those who are not familiar with review boards, they are sessions at which students bring a major body of their work to show members of the faculty and other students. All of the work is viewed by the reviewers who then give their opinion of the work, explanations of the basis for their opinion and, finally, recommendations as to what they would suggest the reviewee should be doing in the future. These sessions are normally our students' most intense and valuable learning experiences.

If you are interested in participating in one of these sessions, please call us at 267-1219 and get your name on the course mailing list. Sessions will be scheduled for late spring.

Weekday Courses

Weekday courses for matriculating students of the Museum School, can also be taken by non-matriculating students through the Continuing Education program. These courses are taught Monday through Friday from 9–12 am or 2–5 pm and meet for one or more three hour periods per week. Non-matriculating students may take up to a maximum of three periods per week at a tuition rate of \$420 per period. Admission is limited to courses which have space available after the matriculating students have enrolled.

Anyone interested in taking weekday classes should call 267-1219 for further information.

Continuing Education Summer School

Summer School will be in session from late June through early August. Each course meets for three hours, five days a week for six weeks for a total of 90 class hours. The credit for each course is three semester hour credits. Summer School credits are applicable to the regular day school diploma and degree programs. Grading is on a pass/fail basis with a written review accompanying the grades.

Classes are filled on a first-come, first-served basis, with the School reserving the right to recommend course changes if prerequisite work is required. High school juniors and seniors may apply if their application is accompanied by a teacher's recommendation.

Applications for Summer School will be accepted after April 1, 1986 by mail or in person. Because classes will not convene without a minimum enrollment, we ask you to include a second choice of class where possible. Decisions on discontinued courses will be made one week before the first class meeting.

Since enrollment is on a first-come, first-served basis, early enrollment is encouraged in order to insure the student's place in the class he/she wants.

The School will be open Monday through Friday from 8:30 to 5:00 pm. Morning classes will be held from 9:00 am to 12:00 pm; afternoon classes from 1:00 to 4:00 pm.

Tuition

Tuition for each three credit course has not been determined as of the date of this printing.

Tuition refunds are made only when a formal written notice of withdrawal is addressed to the Registrar containing a request for refund. The date of receipt of such notice will be the effective date of withdrawal and the amount calculated as follows:

If notice of withdrawal is received during 1st week of classes, refund is 80% of tuition only.

2nd week of classes, refund is 50% of tuition only.

No refund after 2nd week of classes.

The School reserves the right to cancel any class which does not have the minimum enrollment, in which case a full refund of tuition and fees will be made.

Courses

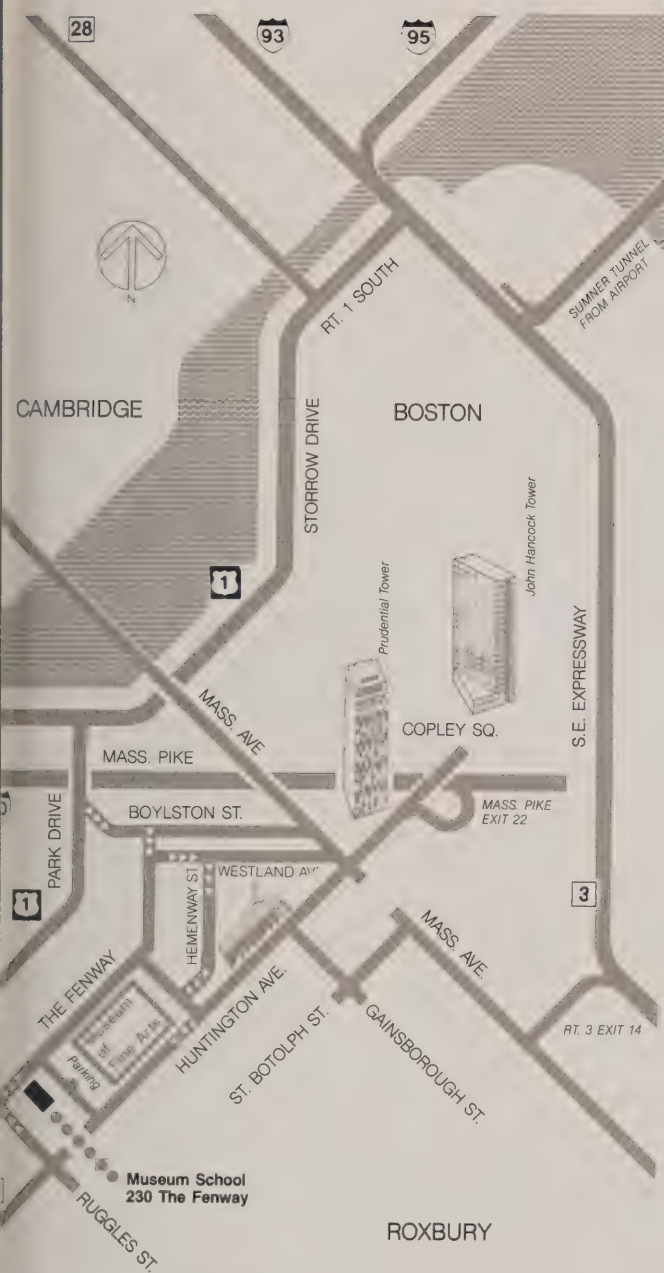
The specific courses to be offered in the 1986 Summer School have not been determined. Anyone interested in taking Summer School courses should request a catalogue after April 1st, 1986.

Information on Student		(Please Print)	
Name:			
Local Address:		Zip Code:	
Telephone Number:			
Permanent Address:		Zip Code:	
Social Security Number:			
Date of Birth:			
In emergency, notify:			
Telephone Number:			
Information on Schooling			
1. Are you currently attending school?		Yes	No
If yes:		High School?	Yes No
		College?	Yes No
		Graduate School?	Yes No
		When do you graduate?	
What school are you attending?			
If no:		Did you go to college?	Yes No
Circle highest degree obtained:			
Associate		BFA	
BA		Master's	
BS		Doctorate	
Other (Please specify)			
2. Have you had previous art training?		Yes	No
Where?			
3. Have you previously attended the Museum School?			
Day School?	Yes	No	When
Evening School?	Yes	No	When
Summer School?	Yes	No	When

Course(s) Registering For:		Number	Name
1.			
2.			
3.			
Alternate Course(s):			
1.			
2.			
3.			
Are you a member of the Museum		Yes	No
Charges for Courses			
Payment in full must accompany this application			
Tuition:			
Course 1		\$	
Course 2		\$	
Course 3		\$	
Lab Fees:			
Course 1		\$	
Course 2		\$	
Course 3		\$	
Registration Fee: New students only \$15		\$	
ID Card Fee: Paid once per school year \$13		\$	
Total Tuition and Fees:		\$	
Signature of Applicant:			
Date			
Mail or bring in this completed application to: Continuing Education Office School of the Museum of Fine Arts, 230 The Fenway Boston, Massachusetts 02115			

Mastercard or Visa Payment Authorization			
I authorize the charging of \$			
Account Number			
Expiration Date			
Card Holder Name			
Signature			
Ethnic Survey		Information for Federal Government	
Afro-American		Hispanic American	
American Indian		Other American	
Asian American		Non-American	
Caucasian-American		Prefer not to respond	
Male		Female	
For Office Use Only			
Date Received			
Amount Received		\$	
Receipt or Charge Number			#
Balance Due		\$	
Balance Paid		\$	
Receipt or Charge Number			#
Balance Due		\$	
Balance Paid		\$	
Receipt or Charge Number			#
Count		Class Card	
Class List		ID Card	
Confirm		Numerical	
Museum Member		Financial	

Continuing Education Application Form
Evening and Saturday Classes



For visitor parking information, contact
Admissions Office: (617) 267-1218

Design: Lyons Associates, Watertown
Photography: Russell Hart (except
where noted)
Illustration: Don Dewsnap, Watertown
Printing: Mark-Burton, Boston
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Academic Dean

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Dean of Students

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Dean of Admissions

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